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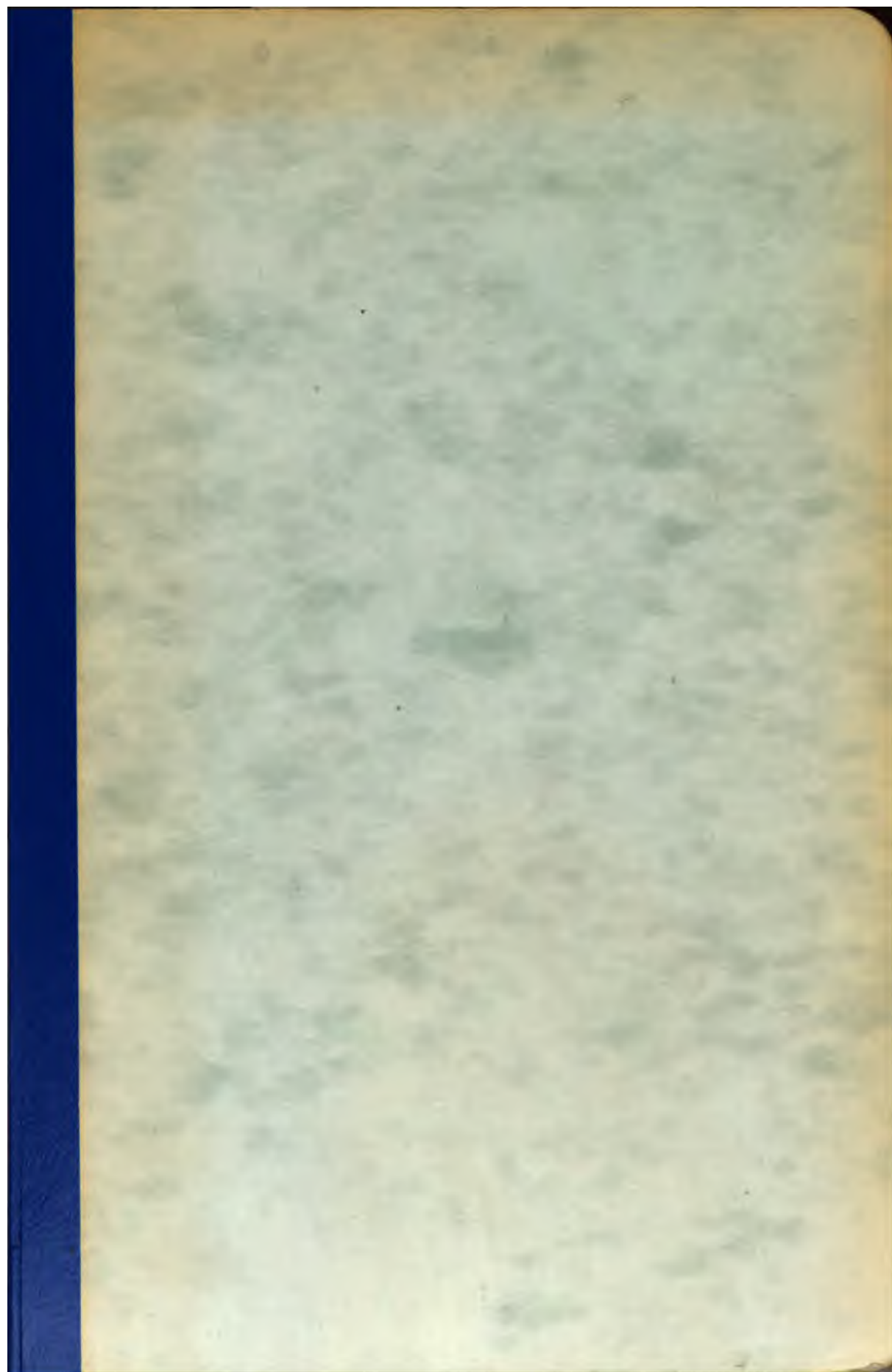
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To Professor Nelson S. McVea,  
with the sincere respect and esteem  
of the  
perpetrator.

# Repetition in Latin Poetry

WITH

SPECIAL REFERENCE TO THE METRICAL  
TREATMENT OF REPEATED WORDS

HUBERT McNEILL POTEAT



REPETITION IN LATIN POETRY  
WITH  
SPECIAL REFERENCE TO THE  
METRICAL TREATMENT OF  
REPEATED WORDS

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## P R E F A C E .

Some account of the work previously done in the field which this treatise seeks to cover will be found in Chapter I, and in the opening pages of Chapter II. It is necessary here only to make a statement of the editions followed in the citations from the Latin authors. For Ennius, Vahlen<sup>2</sup> (1903) has been employed; for Plautus, Lindsay; for Terence, Dziatzko; for Lucilius, Marx; for Varro, Riese; for Lucretius, the Oxford text. All the other quotations (with a very few minor exceptions) follow the Teubner texts.

Lakeville, Connecticut,

HUBERT McNEILL POTEAT.

February 2, 1912.





## CHAPTER I.

### INTRODUCTION.

So far as I have been able to learn, no single work in English deals with the subject of this thesis. In 1902 Professor Frank Frost Abbott published an interesting article, entitled *The Use of Repetition in Latin to Secure Emphasis, Intensity, and Distinctness of Impression*<sup>1</sup>. He discussed briefly, with only a few examples, Gemination (*nos, nos consules desumus*), Imperfect Gemination (*ergo igitur; sed autem; quasi velut*), Double Expressions (*metuoque et timeo*), the Figura Etymologica (*servitutem servit*), the Repetition of a Grammatical Device, such as double frequentatives, double diminutives, and the double gradation of adverbs (*bene plane; magis potius*). He takes up no metrical questions.

In the same year Professor A. B. Cook had an article in *The Classical Review*, 16.146-158, 256-267, on Unconscious Iterations. This theme does not fall within the scope of the present paper, which deals with *conscious* repetition. A part of his introductory paragraphs may, however, be quoted, as giving the opinion of a scholar concerning the field open to investigators of conscious repetition: "In setting aside as irrelevant to my topic the phenomena of conscious and purposed iteration I cannot but express a hope that they may some day meet with the attention that they deserve. The popular—perhaps one should say, the instinctive—appreciation of rime<sup>2</sup> and refrain, with its far-reaching consequences in prose as well as in verse, is a theme by no means exhausted; while the scientific study of such rhetorical tropes as depend for their effect on iteration has hardly begun. These and many other adja-

<sup>1</sup> University of Chicago Studies in Classical Philology, 3 (1902). 67-68.

<sup>2</sup> Since this paper deals with the repetition of words and combinations of words, matters of rhyme and alliteration are passed over entirely.

cent subjects offer abundant material for future investigators”<sup>3</sup>.

Few English or American editors of Latin poets have noted with care or thoroughness the phenomenon of repetition; many have been content to pass striking examples of it with the barest mention. Thus Conington on Aeneid 3.523-524 merely repeats the seven-word comment of Servius on the repetition of *Italiam*. On the other hand, T. A. Page, in his edition of Horace's Odes (1886), has many interesting and illuminating isolated comments on the poet's mastery of repetition and of the variety of effects gained by its use<sup>4</sup>. In his fullest note, on the metrical side, that on 1.32.11, he says: “When the Roman poets repeat a word they often place it so that the ictus falls differently on it in the two positions . . . in consequence of this fondness the poets often absolutely alter the quantity of a word when they repeat it”. This statement will be discussed later (page 44).

In his Lucretius (first edition, 1864, fourth edition, 1886), Munro has two brief notes on repetition. On 4.1259, *crassave convenient liquidis et liquida crassis*, he notes only one of the metrical phenomena, the variation in *liquidis* . . . *liquida*. He says nothing of the metrical correspondence in *crassa* . . . *crassis* or of the fact that Lucretius is following a method very common in the Latin poets, that of combining identical and variant metrical treatment of repeated words (see below, pages 46-47, 49, etc.). His note on 2.452 is equally brief.

Messrs. Haskins and Heitland, in their edition of Lucan (London, 1887), several times make mention in the notes of repetition (see e. g. on 5.348-350; 6.257-259; 7.551, 557; 8.194-196). In the Introduction, the work of Mr. Heitland, there is a section (pages lxxxi-lxxxii) dealing with the poet's “careless repetition of words”.

<sup>3</sup>I have not been able to get Wölfflin's article on Die Geminatio im Lateinischen, published in the Sitzungsberichte der Königlichen Bayerischen Akademie der Wissenschaften (Munich, 1882).

<sup>4</sup>Compare his notes on Carm. 1.2.4, 32.11, 35.15: 2.14.1: 3.3.18, 5.18, 21: 4.13.1-2; Epod. 4.20:17.1, 7. See also Professor C. H. Moore's notes on Horace, Carm. 1.12.53, 57-60, 13.1-5, 32.9-12, 35.5, 6, 9, 13-16, 17, 21: 2.14.1-2, 16.33-36, 17.9-12, 19.5-8: 3.3.16-18, etc., and his Introduction, pages 32-33; Professor Shorey on Carm. 1.13.1.

Professor E. A. Sonnenschein, in his critical note on Plautus, *Most.* 12 (first edition, 1884), called attention to the change in metrical accent in *sine modo*, 12, as compared with that of the same words in 11. He then quotes Hermann, *De R. Bentleio eiusque editione Terentii*, xxx, thus: "ubi repetiti verbi vel maior est vel minor vis, vel quocumque modo alia ratio, etiam pronuntiari debet aliter". He then adds himself: "But even apart from any 'alia ratio', we find the accent constantly varied, when a word is repeated in the same or the following verse". He considers, then, only repetition with variant metrical treatment. The *<aliqua> ratio* is apt rather to lead to identical metrical treatment (below, pages 44 ff.). In the revision of his edition of the *Mostellaria* (1907) he omits all reference to the matter.

Professor E. T. Merrill, in his note on Catullus 62.28, *quae pepigere viri, pepigerunt ante parentes*, commented on "the change of form of the repeated tense for metrical reasons and for variety", comparing *fuere* from Lucilius (110-111 Marx), *flevere*...*fleverunt* from Vergil *Ecl.* 10.13-15, and *dididerunt, recreaverunt, rogarunt, dedērunt, genuēre* from Lucr. 6.2-5. He does not remark that his examples from Lucilius and Vergil and the Catullus passage show identical metrical treatment (in Vergil *flevere* and *fleverunt* both carry the ictus and the word-accent on the penult: there is a double correspondence between lines 13 and 15, since *illum etiam* occurs also in both verses at the beginning); indeed, no other metrical treatment is possible in the Lucilius or the Catullus passage (see below, page 68). Professor Ellis, too, in his note on the Catullus passage, passes over matters of meter. On Martial 1.36.1, a passage involving variant treatment, Friedländer (1886) quotes three or four "andere Beispiele des Wechsels der Quantität (und des Accents) bei Wiederholung desselben Wortes in demselben oder in zwei aufeinander folgenden Versen".

Professor W. A. Merrill, in his edition of Lucretius (1907), in notes on 3.145 and 4.1259 cites only examples involving variant metrical treatment.

Professor Charles Knapp, in the Introduction to his edition

of the *Aeneid* (1901), § 263 (p. 83), writes: "In cases where a word or varying inflectional forms of a word are used twice or more in the same verse or in adjacent verses, the tendency among Latin poets seems to be to give such words and forms different metrical treatment, unless some special effect of emphasis, exultation, pathos, or the like is to be gained through repetition with the same metrical value. Sometimes both methods are combined". He quotes examples from the *Aeneid*, and comments briefly upon the effects obtained through repetition. Apparently, he writes with some hesitation, as if not absolutely sure of the rule he lays down. Later, in *The American Journal of Philology*, 27.81, he expressed the hope that some day he would be able to work the matter out in detail.

These citations, and others like them that might be gathered together, show that the metrical treatment of repeated words has received some attention at the hands of English and American editors, but almost wholly in the shape of isolated notes, which confine themselves to the particular phenomenon represented in the verse on which the note is made<sup>8</sup>. It may be remarked, however, that one can hardly expect an editor to follow out in full every one of the multitudinous lines of inquiry suggested by the text before him. It is clear, in any event, that there is room for the investigation which the author of the present paper has set before himself.

Manifestly, to print an absolutely exhaustive collection of repeated words from all the Latin poets or even from any considerable number of Latin poets would take too much space. Nor is the printing of such exhaustive collection necessary. I shall therefore, in the following chapters, deal with about twenty of the more important Latin poets covering the period extending from Plautus through Prudentius; the examples printed will be selected from the full collection which I have made for each author considered in this paper.

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<sup>8</sup>I have not examined German editions as systematically as I have the English and American. I recall, however, from them few comments on our theme. Similarly, our manuals of Latin literature give little or no heed to repetition.

## CHAPTER II.

### REPETITION IN LATIN POETRY.

In this chapter I purpose to take up twenty-two representative Latin poets, and to indicate the nature, the extent, and the relative effectiveness of repetition in their works. In the next chapter I hope to prove that the metrical treatment of repeated words is practically the same in all these poets; for the present that phase of the subject will receive no consideration.

Some general remarks, in no way exhaustive, may first be made. The use of repetition in prose to secure emphasis, intensity and distinctness of impression has been discussed by Professor Abbott in the paper referred to above (page 1), and, apparently for both prose and verse, by Wölfflin, in a paper entitled *Die Geminatio im Lateinischen* (note 3)<sup>1</sup>. Professor Abbott holds, rightly (page 86), that we are dealing here with phenomena which originated in every-day speech, not with the rhetoricians: "the rhetorician merely adopted effective forms of expression which he found in common use among the people". "Repetition", he continues, "...secures clearness and conveys the impression of sincerity and earnestness. The rhetorician, the orator, and the poet appreciate this fact, and employ it sometimes unconsciously, but often consciously, as a rhetorical device".

Some forms of conscious employment of repetition by the poets, for reasons other than the simple attainment of clearness, will now be considered. Often, for example, the emotional suggestions of a passage are emphasized by repetition. Thus, in *Aeneid* 3.522-524 the joy of the Trojans when first they see the promised land is brought out by the triple *Italiam* (compare the *θάλαττα, θάλαττα* of the ten thousand Greeks).

<sup>1</sup> For other modern discussions see e. g. Wilkins on Cicero *De Oratore* 3.206-208; Sandys on Cicero *Orator* 135; Volkmann, *Die Rhetorik der Griechen und Römer*<sup>2</sup> (in Müller's *Handbuch* III), 43-44.

Cicero, in *De Oratore* 3.206-208, makes Crassus run over the chief *lumina verborum*, figures of speech. Crassus does this so briefly, however, that in 209 Cotta comments thus: *quae quidem te, Crasse, video, quod nota esse nobis putes, sine definitionibus et sine exemplis effudisse*<sup>4</sup>. In the figures named, and in fact to some extent, spite of Cotta's comment, defined, repetition plays a prominent part. In *Orator* 135 Cicero returned to the subject, speaking more briefly than he had in the *De Oratore*, but using, in some respects, clearer language than he had employed in the earlier work.

Quintilian labels a long chapter (9.3) *De Figuris Verborum*; the figures treated in §§ 18-57 result *per adiectionem*, i. e. in the main, through repetition in divers forms. In Baehrens, *Poetae Latini Minores*, 4. pages 273-285, there is a collection of verses of unknown authorship, which describe several figures involving repetition. Three lines are given to each; there is a brief definition, followed by an example.

The Auctor ad Herennium, Cicero and Quintilian were thinking, of course, of oratory and prose, but what they say applies in part also to verse.

I have not, in this dissertation, attempted any such scientific and exhaustive study of the rhetorical tropes which depend for their effectiveness on repetition as Professor Cook desiderates (see above, pages 1-2). Indeed, the studies resulting in the present paper are a necessary preliminary to such examination; further, in that examination prose, too, must be considered. At some later day I hope to take up that study in a thorough-going fashion. For the present I shall merely remark that at appropriate points below, as it becomes necessary to name rhetorical figures involving repetition, I shall define them, where necessary, as clearly as possible, with references to ancient discussions of them, so far as these discussions are known to me.

In Plautus conversational repetition is employed, naturally, with the greatest frequency, to secure clearness or emphasis or to add to the humor of a passage. For examples of repetition

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<sup>4</sup> The Auctor ad Herennium and Quintilian give examples.

to add to the humor see e. g. Capt. 255-256, Most. 455-457, 460-462, 832-838, and the constant iteration of *faenus* in Most. 580 ff., especially in 603-605 (in 605 Plautus himself, through Tranio's words, *Faenus illic, faenus hic!*, calls attention to the effectiveness of the repetition in this passage), and that of *aedis* in Most. 638 ff.

In *Mostellaria* 364-375 will be seen an interesting phenomenon of this conversational iteration (common especially in rapid dialogue), the interrogative repetition, by one actor, of a word or words just employed by another; the repetition helps to express surprise or incredulity. Other instances are Most. 595 TH. Non dat, non debet. DA. Non debet? 1028-1029 SI. ideo aedificare hic velle aiebat in tuis. TH. Hic aedificare volui? The reverse form of iteration, by which the words of a question are repeated by another character in declarative form, conditioned as it is by the lack of a single effective, ever-ready word for 'yes', is, of course, common, and needs no illustration. Both methods are occasionally combined, as e. g. in Most. 973b-974.

In another variety of conversational iteration, a simple word used by the first character is repeated by the second in a different, usually in an intensive, form; frequently, too, there is some accompanying word likewise suggestive of increasing intensity (such as *inquam* or *immo*). Examples are Most. 554 TR. Negat scelestus? TH. Negitat, inquam; Captivi 289 HE. Quid tu ais? tenaxne pater est eius? PH. Immo edepol pertinax.

In general it may be said that Plautus cares little or nothing about the finer effects of repetition and only in the rarest instances strives to attain them<sup>5</sup>.

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<sup>5</sup> Some effective instances have already been noted (Most. 580-605, especially 603-605, 638-642). An extreme form of repetition common in Plautus, according to our manuscripts, is the repetition of a thought (not merely a word) in divers forms, especially in the cantica. This does not, however, directly concern us. Editors have, in general, regarded it as inartistic, and have deleted many verses in such passages. I sympathize, however, with Professor Abbott's argument in his *Repetition*, etc., page 76, note 1.



Ennius, called "the father of Roman poetry", may also with perfect justice be said to be, in Latin literature, the father of artistic repetition; he shows considerable skill in obtaining emphasis and various rhetorical effects through iteration. First we may compare *Annales* 110-113 (sorrow combined with religious exaltation is expressed):

Pectora . . . tenet desiderium, simul inter  
sese sic memorant "O Romule, Romule die,  
qualem te patriae custodem di genuerunt!  
O pater, O genitor, O sanguen dis oriundum!"

There is fine anaphoraic repetition<sup>6</sup> in *Annales* 91-92

et simul ex alto longe pulcherruma praepes  
laeva volavit avis, simul aureus exoritur sol<sup>7</sup>.

So also in *Scenica* 260-261

multi suam rem bene gessere et publicam patria  
procul,  
multi qui domi aetatem agerent propterea sunt  
improbati.

An effective epizeuxis<sup>8</sup> occurs in *Scenica* 28

<sup>6</sup> I. e. repetition of the same word or words at the beginning of two or more successive clauses or sentences or verses. It is not named in Cicero *De Orat.* 3.206-208 or *Orat.* 135, but it is defined there as *eiusdem verbi crebra . . . a primo repetitio* and *cum . . . ab eodem verbo ducitur saepius oratio*. See Wilkins and Sandys *ad locc.* Compare also Cicero *Part. Orat.* 21. Auctor *ad Her.* calls it merely *repetitio*, and defines it by *cum continenter ab uno atque eodem verbo . . . principia sumuntur* (three fine examples are given). In 9.3.30 Quintilian plainly has anaphora in mind, though he does not use that name; he defines the figure merely as one of those attained *per adiectionem* (28). See R. Volkmann, *Die Rhetorik der Griechen und Römer*, 398, Volkmann<sup>8</sup>, 44.

<sup>7</sup> Strictly speaking, this is not a perfect anaphora, since the first clause is opened by *et*. But the *et* is obviously used for metrical reasons. *simul* receives (necessarily) the same metrical treatment in both lines.

<sup>8</sup> I. e. the repetition of a word twice in the same clause or phrase, without change of form, and with no intervening words. Cicero *De Orat.* 3.206 speaks merely of *geminatio verborum*, i.e. he uses the generic term, not the name of the species. In *Orat.* 135 he says we have *<lumen orationis>* *cum . . . duplicantur iteranturque verba . . . aut adiungitur idem iteratum aut idem ad extremum refertur*. Here *duplicantur* seems to indicate *geminatio* in general, *adiungitur* (interpreted in the light of

... Incede, incede, adsunt, me expetunt.

Ennius is fond of piling up repeated words in one line. Sometimes the effect is bad, as in *Saturae* 59-62 (with the prolonged play on *frustror* and *frustra esse*). Two instances, however, which are productive of pleasant effects are *Scenica* 234-236

Otio qui nescit uti

plus negoti habet quam cum est negotium in negotio.

Nam cui quod agat institutumst non ullo negotio

id agit, etc.

and *Scenica* 240

imus huc, hinc illuc, cum illuc ventum est, ire illuc  
lubet<sup>9</sup>.

Effective, too, is *Scenica* 298 *Stultus est qui cupida mente cupienter cupit*, 'He is a fool who, desiring things with mind desirous, desires them desirously'.

Terence exhibits the same characteristics as Plautus, but in a less degree. There is, it goes without saying, conversational repetition, in all the forms seen in Plautus, save perhaps the last mentioned above, pages 8-9. To realize the humorous effects Terence was able to gain through repetition, we need only compare *Heaut.* 975-977, *Phormio* 373-374, 950-951, *Adelphoe* 933-935, *Andria* 184, etc.

Terence is much more sensible of the finer effects obtainable through repetition than is Plautus. Thus we have striking anaphora and antistrophe<sup>10</sup> in *Andria* 784 CH. *Audivi iam*

the following words) some species of *geminatio*, as epizeuxis. See Wilkins and Sandys ad locc. (Wilkins on *adiunctio*, ad fin., page 119 A). Volkmann<sup>8</sup>, 44, calls this figure *ἀναδιπλωσις, παλλολογία, conduplicatio, iteratio*.

<sup>9</sup> For other examples of effective repetition in Ennius, see *Annales* 1-2, 117, 177, 194, 287-289, 334-336, 493; *Scenica* 7-9, 56-62, 201-202, 228-229, 270-272, 322-323.

<sup>10</sup> I.e. the repetition of the same word at the end of two or more clauses, sentences, or verses. In *Cic.De Orat.* 206 it is a species of *geminatio*, defined within the following words: *eiusdem verbi crebra tum a primo repetitio, tum in extremum conversio*; cf. *Orat.* 135 *oratio... in idem conicitur*; *Auct. ad Her.* 4.13.19 *Conversio est, per quam non, ut ante, primum repetimus verbum, sed ad postremum continenter re-vertimur... et in iisdem desinunt... Volkmann<sup>8</sup>, 44, calls this figure conversio, and says it is rarer than anaphora.*

omnia. DA. Anne haec tu omnia? A fine effect is gained by the epizeuxis in *Adelphoe* 687: *Iam id peccatum primum magnum, magnum, at humanum tamen*<sup>11</sup>. *Phormio* 710, 841, and 919-920 may be noted in this connection.

The respective attitudes, then, of Plautus and Terence toward repetition and their treatment of it follow exactly the general lines of distinction usually drawn between the two poets. Plautus is exuberant, often careless and tautological, in his repetition; Terence is always artistic and restrained.

Lucilius employs iteration with great frequency, and, often, with considerable success. In some passages, as in 110-111, repeated words are piled up (much as in certain passages of Ennius)<sup>12</sup>

*Verum haec ludus ibi susque omnia deque fuerunt,  
susque et deque fuere, inquam, omnia ludus  
iocusque.*

Indeed, this tendency is, for good or for bad, the most characteristic feature of Lucilian repetition. Other examples are

184-185 *Ut per(i)isse velis, quem visere nolueris, cum debueris. Hoc 'nolueris' et 'debueris' te...*

878 *magno, non magna mercede, magno quod conduxeris*  
1284-1286 *Quis hunc currere ecum nos atque equitare videmus,  
his equitat curritque. Oculis equitare videmus:  
ergo oculis equitat.*

Verses 839-840 contain an antistrophe that is worthy of notice:

*vecte atque ancipiti ferro effringam cardines.*

*Nemo hos ancipites ferro effringat cardines.*

Some of the repetition in Lucilius is, in effect, a school-master's repetition (didactic repetition), to score a philological point: see e. g. examples in such verses as are discussed by Professor R. G. Kent, in his paper, *Lucilius on EI and I*, *The American Journal of Philology*, 32.273 ff. It will suffice to quote one such passage, 356-361, in extenso:

*Fervere, ne longum. Vero: hoc lectoribus tradam.  
Fervit aqua et fervet, fervit nunc, fervet ad annum.  
'meille' hominum, duo 'meilia', item huc e utroque  
opus 'meiles',*

<sup>11</sup> Compare also, for interesting repetition, *Heaut.* 322-324, 348, 924-925, 975-977; *Phormio* 206-208, 286-287, 373-374, 397-398, 496, etc.

<sup>12</sup> Cf. p. 11.

'meilitiam'. Tenues i: 'pilam' in qua lusimus,  
'pilum'

quo piso, tenues. Si plura haec feceris pila  
quae iacimus, addes e 'peila' ut plenius fiat.

Compare also 362-366, 369-370<sup>13</sup>. In 729-730, again, we observe a notable polysyndeton<sup>14</sup> (which in this instance produces also anaphora):

Cum pacem peto, cum placo, cum adeo et cum  
appello 'meam',  
cum mei me adeunt servuli, non 'dominam' ego ap-  
pellem meam.

Two citations will show that Lucilius understood thoroughly the value of repetition as a metrical and rhetorical device.

93-94 chaere, inquam, Tite, lictores, turma, omnis cho-  
rusque:

"chaere, Tite". hinc hostis mi Albucius, hinc inimi-  
cus.

132 ostrea nulla fuit, non purpura, nulla peloris<sup>15</sup>.

Varro repeats monosyllables chiefly. Two varieties of this monosyllabic iteration, both of the anaphoraic type, are to be noted. In the first, the word is repeated at the beginning of successive lines, in the other at the beginning of two successive clauses in the same line. Examples are Synephebus V (p. 221)

Hic narium seplasiae,  
hic ~~ἡδύμους~~ Neapolis.

Est Modus Matulae I (p. 123)

Vino nihil iucundius quisquam bibit.  
Hoc aegritudinem ad medendam invenerunt,  
hoc hilaritatis dulce seminarium,  
hoc continet coagulum convivia.

Sexagessis X (p. 216)

Sic canis fit e catello, sic e tritico spica.

In ANΘΡΩΠΟΠΟΛΙΣ II (p. 103) both methods are combined:

Non fit thesaurus, non auro pectu' solutum;  
non demunt animis curas ac relligiones  
Persarum montes, non atria divit' Crassi.

<sup>13</sup> Professor Kent (see page 12) discusses fully various readings and matters of punctuation in these passages. He often differs from Marx.

<sup>14</sup> Such figures as polysyndeton (see e.g. Quint. 9.3.50-51) and chiasmus need no definition.

<sup>15</sup> Cf. also 9, 20-22, 27-30, 140-141, 218, 243-246, 485-489, 992-995, 1015-1016, 1019-1021, 1220-1221, 1326-1333, 1334-1336.

Varro occasionally repeats longer words, e. g. in Ammon Metreis I

Nos barbari, quod innocentes in gabulum suffigimus  
homines, et vos non barbari, qui noxios absolvitis?

In *barbari-barbari* we have identical metrical treatment<sup>16</sup>.

In Lucretius the most characteristic, indeed, almost the only type of repetition is the repetition of a leading word from clause to clause, usually in different forms; the purpose of such repetition is to secure the clearness so essential in an elaborate and intricate discussion<sup>17</sup>. It may be said, however, that Lucretius is occasionally led by his apparent desire for perfect clearness into inartistic and even careless iteration<sup>18</sup>. The finest example of Lucretius's characteristic repetition is in 3.554-608; see also 4.347-493, 6.132-214, 6.1255-1286. These passages involve, respectively, varying forms of *videre*, *nubes* and *nubila*, *corpora*<sup>19</sup>. Lucretius is rarely concerned with the more subtle effects of repetition. One striking example, however, of his employment of repetition for rhetorical effect is seen in 1.66-69

*primum* Graius homo mortalis tollere contra  
est oculos ausus *primusque* obsistere contra,  
quem *neque* fama deum *nec* fulmina *nec* minitanti  
murmure compressit caelum...

The repetition *primum-primusque-primus* (71) and the itera-

<sup>16</sup> Cf. also Eumenides XXVI, XXVII, XXXIX.

<sup>17</sup> To some extent this repetition in Lucretius is conditioned by the lack of a sufficiently extensive philosophical vocabulary: see Lucr. 1. 136-139, 880-883, 925-929; 2.1022-1025; 3.258-261, and Miss K. C. Reiley's dissertation, *Studies in the Philosophical Terminology of Lucretius and Cicero*, 3-7.—Though Lucretius's primary purpose in his repetition is logical rather than rhetorical, in its better and more effective form Lucretian repetition approaches what the Auctor ad Herennium 4.14.20 calls *traductio*. His definition runs thus: *Traductio est quae facit ut cum idem verbum crebrius ponatur, non modum non offendat animum sed etiam concinniores orationem reddat*. In Cicero *De Oratore* 3.16 *traductio* is used rather of metaphor: see Wilkins ad loc.

<sup>18</sup> Cf. 4.416-419. I am glad to find my own opinion here supported by Duff, *A Literary History of Rome* (London, 1909), 298.

<sup>19</sup> Other examples are 4.1257-1262 (*semina... seminibus... crassa... liquidis... liquida crassis*); 5.991-993 (*viva... viva... vivo*); 6.77: 779, 781, 789-790 (forms of *multus*).

[illegible]

1. *Chlorophyll a* and *Chlorophyll b* contents were determined by spectrophotometry using the method of Lichtenthaler and Whistler (1987). The total protein content was determined by the method of Lowry (1956).

ures will be further illustrated later<sup>23</sup>. For antistrophe we may quote

8.11-12,19 sed obstinata mente perfer, obdura.  
Vale puella! iam Catullus obdurat,

.....  
At tu, Catulle, destinatus obdura.

49.4-7 gratias tibi maximas Catullus  
agit pessimus omnium poeta,  
tanto pessimus omnium poeta  
quanto tu optimus omnium patronus.

Antistrophe occurs most frequently in connection with anaphora<sup>24</sup>, as in 3.3-4:

Passer mortuus est meae puellae,  
passer, deliciae meae puellae.

In 5.7-10 we have anaphora (in *dein* and *deinde*) and antistrophe (in *mille*, 7 and 9, and *centum*) interwoven in a most interesting fashion. So also in

34.1-4 Dianae sumus in fide  
puellae et pueri integri;  
Dianam pueri integri  
puellaeque canamus.

In 45.21-24,

Unam Septimius misellus Acmen  
mavult quam Syrias Britanniasque:  
uno in Septimio fidelis Acme  
facit delicias libidinesque,

the antistrophae in *Acmen - Acme* and *-que - que* are especially worthy of note. In 62.42-44 and 53-55 there are interesting double antistrophae and anaphorae.

Some effective examples of anadiplosis<sup>25</sup> are to be found in

---

Tertium genus est, quod versatur in casuum commutatione aut unius aut plurium nominum; Quint.9.3.36-37 Fit casibus modo hoc schema, quod *πολύπλοον* vocant.

<sup>23</sup> See below on this page, and page 17.

<sup>24</sup> Volkmann<sup>8</sup>, 44, calls this combination *symploce*, *complexio*. Quintilian describes it in 9.3.31; see also Wilkins on Cic. De Orat.3.206 (page 119 B, bottom-120), Sandys on Orator 135 (page 138 A).

<sup>25</sup> I. e. repetition of a word which closes a clause, sentence or line at the beginning of the *following* clause, sentence or line. See Volkmann<sup>8</sup>, 43-44. In Quintilian 9.3.44 we have Prioris sententiae verbum ac

Catullus, e. g. in

61.8-9 flammeum cape, laetus huc,  
huc veni . . .

61.206-207 multa milia ludi.

Ludite ut libet . . .

64.26-27 Thessaliae columen Peleu, cui Iuppiter ipse,  
ipse suos divom genitor concessit amores.

64.285-286 Confestim Penios adest, viridantia Tempe,  
Tempe, quae silvae cingunt super impendentes.

We have a combination of anaphora and antimetabole<sup>28</sup> in

58.1-3 Caeli, Lesbia nostra, Lesbia illa,  
illa Lesbia, quam Catullus unam  
plus quam se atque suos amavit omnes.

In 38.1-3 we find anaphora and gemination (*magis magis*) :

Malest, Cornifici, tuo Catullo,  
malest me hercule, et est laboriose,  
et magis magis in dies et horas.

In 61.51,54,56,61,64,66,69,74, *tu* and *te* are repeated in such a manner as to create a *traductio*.

Catullus employs the refrain more than any other Latin poet. Whole lines are repeated, as in 16.1,14; 29.5,9; 52.1,4; 61.4-5, 39-40, 49-50, 59-60; 61.63-65, 68-70, 73-75 (two whole lines and part of a third); 61.92,96,106,116,120-121,140-141,145-146,150-151,155-156,160-161,165-166,170-171,175-176,180-181,185-186; 61.131,136; 62.5,10,19,25,31,33,38,48,58b,66; 64.327,333,337,342, 347,352,356,361,365,371,375,378,381. But his partial refrains are more interesting than the cases in which a whole line or more constitutes the repetend. Examples are

56.1-4 O rem ridiculam, Cato, et iocosam  
dignamque auribus et tuo cachinno.  
Ride, quidquid amas, Cato, Catullum:  
res est ridicula et nimis iocosa.

62.20,26 Hespere, qui caelo fertur crudelior ignis?  
.....  
Hespere, qui caelo lucet iocundior ignis?

*sequentis* primum frequenter est idem, quo quidem schemate utuntur poetae saepius:

Pierides, vos haec facietis maxima Gallo,  
Gallo . . .

Sed ne oratores quidem raro: Hic tamen vivit. Vivitne? Immo vero in Senatum venit.

<sup>28</sup> I. e. repetition in which words or ideas appear in inverse order.



or partial. The complete refrain usually occurs several times, whereas the partial refrain is found, in most cases, only twice. Examples of a partial refrain are

- 3.104,106 Dic quibus in terris—et eris mihi magnus Apollo—  
 .....  
 Dic quibus in terris inscripti nomina regum...  
 4.60,62 Incipe, parve puer, risu cognoscere matrem,  
 .....  
 Incipe, parve puer: cui non risere parentes...  
 6.47,52 A virgo infelix, quae te dementia cepit!  
 .....  
 A virgo infelix, tu nunc in montibus erras.

In 8.47-50 we have a partial refrain, *crudelis tu quoque, mater*, along with a fine antimetabole<sup>33</sup>:

Saevus Amor docuit natorum sanguine matrem  
 commaculare manus; crudelis tu quoque, mater:  
 crudelis mater magis an puer improbus ille?  
 improbus ille puer; crudelis tu quoque, mater<sup>34</sup>.

For an oft-repeated full refrain we may note 8.21,25,29,31,36. 42,46,51,57

Incipe Maenaios mecum, mea tibia, versus,  
 and 8.68,72,76,79,84,90,94,100,104  
 Ducite ab urbe domum, mea carmina, ducite Daphnim.

There is another type of repetition which is characteristic of the *Bucolics*<sup>35</sup>, the treatment of proper names. One may, to be sure, find proper names at almost any position in the verse, but Vergil is fond of making them close the verse (*antistrophe*)<sup>36</sup>.

- 5.57,61 sub pedibusque videt nubes et sidera Daphnis.  
 .....  
 ulla dolum meditantur: amat bonus otia Daphnis.

pause, as it were, for breath or thought; the refrain thus plays in a way the rôle played in an actual contest of song by flourishes on the pipe between stanzas or groups of verses.

<sup>33</sup> See page 17, note 26.

<sup>34</sup> Line 50 is omitted in the Teubner text.

<sup>35</sup> This type is rare in the *Aeneid*. But the repetition of names is, in general, far less marked in the *Aeneid* than in the *Bucolics*.

<sup>36</sup> See page 11, note 10.

8.102,104,108

transque caput iace, nec respexeris: his ego Daphnim  
.....  
Ducite ab urbe domum, mea carmina, ducite Daph-  
nim.

.....  
Parcite, ab urbe venit, iam parcite, carmina, Daph-  
nis.

9.10,16,18 omnia carminibus vestrum servasse Menalcan.

.....  
nec tuus hic Moeris, nec viveret ipse Menalcas.  
paene simul tecum solatia rapta, Menalca?

10.37-38,41 Certe, sive mihi Phyllis, sive esset Amyntas,  
seu quicumque furor—quid tum, si fuscus Amyntas?

.....  
serta mihi Phyllis legeret, cantaret Amyntas.

In 8.1,5 we find a combination of methods (proper names at the  
beginning, at the end and within the verses):

Pastorum Musam Damonis et Alpheisiboei—

.....  
Damonis Musam dicemus et Alpheisiboei.

Occasionally a vocative of some word other than a proper name  
is found at the end of the verse, as in

1.74,77 Ite meae, felix quondam pecus, ite capellae!

.....  
carmina nulla canam; non, me pascente, capellae...

Vergil sometimes treats proper names in Homeric fashion<sup>87</sup>, as  
in

6.20-21 addit se sociam, timidisque supervenit Aegle,—  
Aegle, Naiadum pulcherrima,—iamque videnti,...

An interesting *traductio*<sup>88</sup> is found in 8.67 ff. The word re-  
peated is *carmina* (once *carminibus*). *carmina* occurs also in  
72,76,79,84,90,94,100,103,104,109<sup>89</sup>.

<sup>87</sup> Homer frequently repeats a proper name in the same sentence, at  
the beginning of a new verse. Compare e. g. *Iliad* 2.671-673, 870-871,  
6.395-396, etc. In some of these cases (e. g. 6.395-396) we have an ana-  
diplosis (page 16, note 25), as in *Bucolics* 6.20-21 above.

<sup>88</sup> See above, page 14, note 17.

<sup>89</sup> For other instances of repetition in Vergil compare *Bucolics* 1.3-4,  
27-32, 75-78; 2.8-9, 16, 31-33, 35-39, 56-58, 62-64, 68-71; 3.1-4, 19-23,  
50-53, 59-62, 74-79, 84-90; 4.1-3, 24-25, 50-52, 55-59; 5.16-17, 20-30, 41,  
51-52, 62-64; 6.5-12, 25, 29-30, 43-44, 55-56, 60-62; 7.2-4, 18-19, 65-70;

The statements made concerning the variety and effectiveness of Vergil's repetition are true of Horace also, with only one subtraction. He repeats with much greater frequency and much better success in his Odes and Epodes than in the Sermones and the Epistulae. This is quite natural. Horace declares in Sermones 1.4.42 that he is writing *sermoni propiora*. In Epp. 2.1.250-251 he calls his Epistles *Sermones . . . repentis per humum*<sup>40</sup>. Though one allows here for a certain amount of make-believe, there is less poetic matter in the Sermones and the Epistles than in the Odes<sup>41</sup>.

Of all the forms of repetition, Horace probably employs anaphora with greatest frequency and most conspicuous success. He frequently connects stanzas or sentences by the repetition of an emphatic word, and thus avoids mechanical connection by such words as *et, nam, enim*, etc. Good examples are Carm. 1.2.4-5

terrui urbem,  
terrui gentis . . .

1.2.21-24 Audiet civis jacuisse ferrum  
quo graves Persae melius perirent,  
audiet pugnas vitio parentum  
rara iuventus.

2.3.17-19 Cedet coemptis saltibus, et domo  
villaque flavus quam Tiberis lavit,  
cedet<sup>42</sup> . . .

8.8-13, 23, 38-41, 44-45, 55-56, 63, 77-78, 81-85, 93-94; 9.5-11, 23-24, 26-30, 47-48, 64-65; 10.2-10, 13-17, 18-21, 28-36, 53-54, 75-76.

<sup>40</sup> The close kinship of the Sermones and the Epistulae of Horace has often been noted. One of the theses which George Bancroft undertook to defend when, in 1820, he presented himself in Germany for his Doctor's degree was this: *Epistolae Horatii forma non re differunt ab eius Satyris*: see *The Classical Weekly* 2.30-31. Compare also Professor Hendrickson's paper, *Are the Letters of Horace Satires?* in *The American Journal of Philology*, 18.312-324.

<sup>41</sup> The poetic element actually in Horace's Sermones has been noted by L. Müller in his edition of the Sermones, p. xiii, and has been carefully discussed in a dissertation by Phillip Howard Edwards, *The Poetic Element in the Satires and Epistles of Horace* (Baltimore, 1905). But Mr. Edwards nowhere, so far as I have noted, comments on repetition.

<sup>42</sup> Compare also 1.35.5-6, 9, 17, 21 (repetition of *te*); 2.4.3-5 (*movit . . . movit*).

Sermones 1.10.71-73

saepe caput scaberet, vivos et roderet ungues.  
Saepe stilum veritas, iterum quae digna legi sint  
scripturus...

Ars Poetica 175-176

Multa ferunt anni venientes commoda secum,  
multa recedentes adimunt...

Horace is fond of anadiplosis<sup>43</sup> also. Examples are.

Carm. 3.16.14-16

subruit aemulos  
reges muneribus; munera navium  
saevos inlaqueant duces.

Epod. 17.7 citumque retro solve, solve turbinem.

Serm. 1.4.48 differt sermoni, sermo merus...

We may observe now a few of the rhetorical effects Horace obtains through repetition, noting first the deep pathos of Carm. 2.14.1-2<sup>44</sup>

Eheu! fugaces, Postume, Postume,  
labuntur anni...

In 1.13.1-3 the lover's jealousy is well depicted by the repeated Telephus. To his excited imagination, Telephus is the one word ever on Lydia's lips; the position of *Telephi* in 1-2 (antistrophe) adds notably to the effectiveness of the iteration:

Cum tu, Lydia, Telephi  
cervicem roseam, cerea Telephi  
laudas brachia...

To the expression of strong resolution and earnestness the repetition helps in Carm. 2.17.9-12

non ego perfidum  
dixi sacramentum; ibimus, ibimus,  
utcumque praecedes, supremum  
carpere iter comites parati.

Fine examples of eager appeal expressed by repetition are Carm. 2.19.7-8

euhoë, parce Liber,  
parce, gravi metuende thyrsos!

Carm. 4.1.1-2 Intermissa, Venus, diu

rursus bella moves? Parce, precor, precor.

<sup>43</sup> See above, page 16, note 25.

<sup>44</sup> See Page ad loc.

In Carm. 3.3.18-20,

Ilion, Ilion  
fatalis incestusque iudex  
et mulier peregrina vertit,

solemnity and intense emotion are well emphasized by the repetition of *Ilion*.

Another remarkable fact in connection with repetition in Horace is that in the Epodes epizeuxis is found far more frequently than any other type of iteration; it is found very rarely in the Odes, the Sermones and the Epistles.

Epod. 4.20 hoc, hoc tribuno militum?

5.53-54 nunc, nunc adeste, nunc in hostilis domos  
iram atque numen vertite.

6.11-12 Cave, cave: namque in malos asperrimus  
parata tollo cornua.

7.1 Quo, quo scelesti ruitis?<sup>45</sup>...

The nearest approach to a refrain in Horace is Serm. 1.6.45-46

Nunc ad me redeo libertino patre natum  
quem rodunt omnes libertino patre natum<sup>46</sup>.

Here Horace is imitating the iteration by others of reflections on his humble origin.

Tibullus repeats with much less frequency than Catullus, and confines his repetition, with rare exceptions, to anaphora. The exceptions are most frequently in the case of monosyllables, such as *nec*, *et*, *neu*, monosyllabic pronouns, etc. Examples involving anaphora are

1.1.61-63 Flebis et arsuro positum me, Delia, lecto,  
tristibus et lacrimis oscula mixta dabis.  
Flebis:

1.2.7-9 Ianua difficilis domini, te verberet imber,  
te Iovis imperio fulmina missa petant.  
Ianua, iam pateas uni mihi, victa querellis...

<sup>45</sup> Other examples are 14.6-7: 17.1; Carm. 4.13.17-18; Epp. 1.1.53-54.

<sup>46</sup> Other interesting examples of repetition in general from Horace are Carm. 1.3.28-29, 5.9-12, 8.5-8, 12.51-52, 15.9-10, 19.5-7, 32.11, 35.15: 2.13.18, 16.1-8, 33-36, 20.5-6: 3.5.18-21: 4.1.29-32, 2.13-16, 49-50, 4.70, 13.1-3, 9-12; Epod. 2.68, 5.53, 17.2-4, 40; Serm. 1.1.16-18, 3.7-13, 121, 7.23-24, 10.2: 2.6.60; Epp. 1.1.24-25, 93-96: 2.1.46, 2.37-40; Ars. Poet. 37, 269, 307-308, etc.

Further, in the case of initial repetition, the repeated words, in the majority of cases, are found in alternate lines<sup>47</sup>. Anaphora in succeeding lines does, however, occur at times, as in 4.2.11-12

Urit, seu Tyria voluit procedere palla,  
urit seu nivea candida veste venit.

In 2.6.20-21, 25-27 we have both methods very near each other:

spes foveat et fore cras semper ait melius.  
Spes alit agricolas, Spes sulcis credit aratis<sup>48</sup>  
.....  
Spes etiam valida solatur compede vinctum  
(crura sonant ferro, sed canit inter opus):  
Spes facilem Nemesim spondet mihi, sed negat illa<sup>49</sup>.

Propertius exhibits the characteristic repetition found in Tibullus; his repetitions almost all take the form of anaphora. He probably repeats less than Tibullus, especially in Books 4 and 5, but he employs a somewhat greater variety of forms than we found in Tibullus. Instances of anaphoraic iteration are 1.3.1-3; 3.6.3-8; 4.14.13-15; 5.8.68-70.

In 3.20.41-44 Propertius repeats *vidistis* at the beginning of four successive lines, of course for special emphasis. Examples of words repeated within the line, for different effects, are

1.12.20 Cynthia prima fuit, Cynthia finis erit.  
2.8.7-8 Omnia vertuntur. Certe vertuntur amores:  
vinceris aut vincis, haec in amore rotast<sup>50</sup>.

Ovid, too, in the *Amores*, the *Fasti*, the *Heroides*, and the *Tristia*, exhibits the fondness for anaphora in alternate lines which we have observed in Tibullus and Propertius. Indeed, we are now justified in reaching the conclusion that this particular type of repetition is characteristic of elegiac verse in general<sup>51</sup>. Examples are *Fasti* 1.67-69 *dexter ades...dexter*

<sup>47</sup> To the instances already cited may be added 1.2.83-85, 5.61, 63, 65: 3.6.19-21.

<sup>48</sup> Here *j* there is anaphoraic repetition within the line.

<sup>49</sup> Cf. also 1.21.17-21, 35-36, 49-50, 7.39-41: 2.6.51-53: 3.5.9-14: 4.1.19-20, 13.11-12, etc.

<sup>50</sup> Cf. also 1.3.21-23, 13.13-19; 2.1.1-5, 3.17-22; 3.14.3-8, 23-24, 15.1, 16.41, 25.41-44; 4.1.63-64, 67-68, 13.48-50, etc.

<sup>51</sup> It must be said that in Martial's elegiac verse this kind of repeti-

ades; Tristia 1.3.57-59

Saepe vale dicto rursus sum multa locutus,  
et quasi discedens oscula summa dedi.

Saepe eadem mandata dedi meque ipse fefelli.

1.3.51-53 A! quotiens aliquo dixi properante "Quid argues?  
vel quo festinas ire, vel unde, vide!"

A! quotiens certam me sum mentitus habere  
horam...

Amores 2.6.33-35

Vivit edax vultu, ducensque per aera gyros  
milvus et pluviae graculus auctor aquae;  
vivit et armiferae cornix invisā Minervae...

Compare also Remedia Amoris 265-267. Where special emphasis is desired, the repeated word may be found at the beginning of two or three successive lines, as in Fasti 2.85-87

Saepe sequens agnam lupus est a voce retentus,  
saepe avidum fugiens restitit agna lupum:  
saepe canes leporesque umbra cubuere sub una.

The variation in the metrical treatment of *agnam-lupus* and of *agna-lupum* is worthy of note and will be commented upon later (p. 74)<sup>52</sup>. Heroides 10.111-115 exhibits a different form of the elegiac iteration: the repetend is moved onward to the second foot in lines 113 and 115, that the new subjects, apostrophized in the verses, may have the emphasis of position:

Crudeles somni, quid me terruistis inertem?

Aut semel aeterna nocte premenda fui.

Vos quoque crudeles, venti, nimiumque parati,  
flaminaque in lacrimas officiosa meas.

Dextera crudelis, quae me fratremque necavit.

The treatment here is artistic and fine. In line 111 *crudeles* receives the emphasis of position. In 113 and 115, however, *vos* and *dextera* receive the emphasis, while *crudeles* and *crudelis* echo *crudeles* of 111. In *vos* and *dextera*, again, ictus and word-accent coincide; finally, in *crudeles*...*crudeles*...*crudelis* there is identical metrical treatment.

tion is not so frequent as in Tibullus, Propertius and Ovid. But Martial is epigrammatist rather than elegist. There is a quasi-mournful effect in this initial repetition of the elegists. Martial is rarely mournful, and it is to be noted that in three epigrams which are sad (namely, 5.34, 5.37 and 10.6) there is practically no repetition.

<sup>52</sup> Cf. also Met. 1.556 and Seneca, Medea 943-944.

In the *Metamorphoses* Ovid displays almost as much variety and skill in repetition as does Vergil (cf. pages 18-21)<sup>82</sup>. I can cite now only instances of certain rhetorical effects which Ovid obtains through repetition. In *Met.* 1.481-482,

Saepe pater dixit "Generum mihi, filia, debes".

Saepe pater dixit "Debes mihi, nata, nepotes",

a passage which gives Peneus's appeal to his daughter, one is reminded very strongly of certain effects seen in Poe's verses, where a similar partial repetend is employed. In 504-506 the iteration *nympha... mane* shows, as nothing else could, the growing passion of the god:

"Nympha, precor, Penei, mane! non insequor hostis:

nympha, mane! sic agna lupum, sic cerva leonem,  
sic aquilam penna fugiunt trepidante columbae".

Indeed, the repetition from 480 to 525 is worthy of study, for those lines contain an unusually large number of repeated words and are rendered thereby more effective in describing the god's love for Daphne and his ardent appeal to her as she fled from him<sup>84</sup>. In 4.142-143 initial repetition is again employed to accentuate a passionate appeal; the answer to the appeal is rendered more effective by the putting of *Pyramus* in the first foot in 146. In 12.240-241 the repetition reminds us somewhat of Horace *Carm.* 1.35.15-16<sup>85</sup>:

... Ardescunt germani caede bimembres,  
certatimque omnes ore "Arma, arma" loquuntur.

Absolute despair is well emphasized by the doleful repetition of the monosyllables in *Tristia* 3.3.7-12 (there is here anaphoraic repetition within the lines as well as at the beginning of alternate verses):

Nec caelum patior, nec aquis adsuevimus istis,  
terraque nescio quo non placet ipsa modo.  
Non domus apta satis, non hic cibus utilis aegro,  
nullus Apollinea qui levet arte malum,  
non qui soletur, non qui labentia tarde  
tempora narrando fallat, amicus adest<sup>86</sup>.

<sup>82</sup> Vergil, however, employs iteration more frequently.

<sup>84</sup> Compare above, page 6, on *Aeneid* 4.305-330.

<sup>85</sup> *ad arma cessantes, ad arma concitet.*

<sup>86</sup> For other instances of repetition see *Amores* 1.3.15-21, 15.29-30;



Seneca, it seems to me, repeats with less idea of the subtle effects of repetition than any other Latin author of the Empire. He adopts, usually, the simplest forms and sometimes uses them in a rather clumsy manner. Rhetorical effects are rare. One is surprised, too, at the scarcity of iteration in the choruses. Epizeuxis occurs, probably, more frequently than any other form: compare *Medea* 13-16<sup>67</sup>

MED. Nunc, nunc adeste, sceleris ultrices deae  
.....  
adeste,

853 MED. Ite, ite, nati matris infaustae genus.

919-922 MED. Iuvat, iuvat rapuisse fratrum caput;  
artus iuvat secuisse et arcano patrem  
spoliassse sacro, iuvat...

988-990 IAS. ... Huc, huc fortis armiferi cohors  
conferte tela, vertite ex imo domum.

MED. Iam iam recepi sceptrum, germanum, patrem.

Seneca depended upon epizeuxis for nearly all the effects he attained through repetition. For instance, above in *Medea* 919-922 the repeated *iuuat* emphasizes Medea's haughty scorn as she rehearses Jason's ingratitude. In 988 we hear Jason's hurried call to his soldiers; in 990 we have Medea's cry of triumph. In 32 epizeuxis effectively emphasizes a piteous appeal:

Da, da per auras curribus patriis vehi.

Seneca obtains his finest effect in repetition, to my mind, in *Medea* 137-142

Quid tamen Iason potuit, alieni arbitri  
iurisque factus? Debuit ferro obvium  
offerre pectus.—Melius, ah melius, dolor  
furiose, loquere. Si potest, vivat meus,  
ut fuit Iason; si minus, vivat tamen  
memorque nostri muneri parcat meo.

Perhaps the best example of repetition in the choruses is found in *Medea* 774-781 (in the repetition of the personal and the relative pronouns):

Epist. ex Ponto 1.2.131-133; Fasti 4.91-97: 6.267-269, 295-299; Heroides 5.29-32: 10.93-94, 109-110; Met. 1.98-99, 111, 480-525, 556: 2.284: 3.446: 5.341-343, 599-600, 625: 6.245-247, 273: 7.198: 8.231-233: 13.607-608: 15.862-865; Rem. Am. 257-258; Tristia 1.3.85-86, etc.

<sup>67</sup> There is virtual anaphora also here in *adeste*.

To 3.521-524 reference has already been made (see above, p. 2). The rush of 523 is helped by the elision of the last syllable of the first word. The effect of haste is again finely obtained through repetition combined with elision in 3.639-640

Sed fugite, o miseri, fugite atque ab litore funem  
rumpite.

In 3.436-439 the effect of awe is greatly enhanced by the repetition of *iterumque* and of the name of the goddess, and by the identical metrical treatment:

praedicam, et repetens iterumque iterumque monebo:  
Iunonis magnae primum prece numen adora;  
Iunonis cane vota libens, dominamque potentem  
supplicibus supera donis . . .

The dread solemnity of an oracular response is finely voiced by the repetition in 2.116-119:

"Sanguine placastis ventos et virgine caesa,  
cum primum Iliacas, Danaï, venistis ad oras;  
sanguine quaerendi reditus, animaque litandum  
Argolica"<sup>20</sup>.

There is occasionally a piling up of repeated words which reminds one of Ennius or Lucretius<sup>21</sup>, for example, in *Bucolics* 7.62-64

formonsae myrtus Veneri, sua laurea Phoebō;  
Phyllis amat corylos; illas dum Phyllis amabit,  
nec myrtus vincet corylos, nec laurea Phoebi.

In the *Bucolics* the natural charm of subject matter and style is enhanced by the use of the refrain<sup>22</sup>. This may be complete

<sup>20</sup> For other effective examples of repetition in the *Aeneid* see e. g. 1.47-48, 222, 421-422, 553-554, 709, 750-752; 2.28-30, 108-110, 143-144, 150-151, 189-192, 218, 241-243, 299, 306, 318-322, 483-484, 560-562, 571, 581, 618, 733, 770; 3.80, 119, 185-186, 193, 247-248, 253-254, 265, 435-438, 623-626; 4.78-79, 83, 138-139, 169, 173-174, 182-183, 312-313, 413, 435-438, 603, 628, 657; 5.73-78, 80, 116-118, 136-137, 154-158, 186-187, 218-219, 252-254, 320-324; 6.51-52, 69-70, 86, 258, 261, 277-278, 289-294, 372, 495-500, 614-615, 651-655, 787-789, 899-901.

<sup>21</sup> See pp. 11-12 (and page 11, note 9).

<sup>22</sup> Sometimes the partial refrain is due to the amoebean character of the verse (or at least fits in well with that amoebean character), as in 3.43, 47, 104, 106. In 6.47, 52 the pathos that marks the passage as a whole is intensified by the repetition. In yet other places, and especially in *Eclogue* 8, the recurrent refrain helps to break the thought up into small groups of lines easily apprehended, and to give the singer

1.568,571 Ite citi, remis velisque impellite puppim  
.....

Ite citi, deflete fidem, murosque ruentes.

17.652-653 is worthy of notice:

Salve, invicte parens, non concessure Quirino  
laudibus, ac meritis non concessure Camillo!

Silius is rather fond of obtaining emotional force of various kinds by repeating an important word twice in the same line, with an intervening word. Examples are

3.116 I felix, i numinibus votisque secundis.

3.509 Nunc, o! nunc, socii, dominantis moenia Romae...

10.514-515 Quae postquam adspexit geminatus gaudia ductor  
Sidonius, "Fuge, Varro", inquit, "fuge, Varro superstes".

There is mechanical anaphora in 1.656-657

Omnis Hiber, omnis rapidis fera Gallia turmis,  
omnis<sup>60</sup> ab aestifero sitiens Libya imminet axe.

Typical instances of monosyllabic iteration are

1.185-187 Hinc studia accendit patriae virtutis imago,  
hinc fama in populos iurati didita belli,  
hinc virides ausis anni fervorque decorus.

1.465 praecipiti dant tela viam, dant signa, virique.

1.561 hinc puer invalidique senes, hinc femina ferre  
certat opem...

An example of inadvertent repetition is

1.517-519 horrida labentis perfunditur *arma* cruore.  
Ilicet ingenti casu turbata iuventus  
procurrit: nota *arma* viri corpusque superbo  
victori spoliare negant.

In 3.425-426 the repetition seems inartistic:

... letique Deus (si credere fas est),  
causa fuit leti miserae deus...<sup>61</sup>

There is one type of repetition in Persius that may be called characteristic. We saw it in Plautus and Terence<sup>62</sup>; after them the instances of its occurrence are rare until Persius revives it, in modified form, in which he himself carries on both sides of the dialogue, to suit his dramatic satire. I refer to the interrog-

<sup>60</sup> For the metrical treatment of *omnis* see p. 60.

<sup>61</sup> For repetition in general in Silius compare also 1.53, 100-101, 195, 242-243, 342-344, 392-394, 658-663; 15.580-583, etc.

<sup>62</sup> See pp. 8-9, 11-12.

ative repetition by a second (imaginary) character of a word or phrase employed by the first. Of the opposite form—due to the lack of a word for 'yes'—Persius makes good use: no examples are needed. We may compare, for the other characteristic type,

1.86-87                   ... doctas posuisse figuras  
                  laudatur, bellum hoc! Hoc bellum? An, Romule,  
                  ceves?

6.68-69    Quid reliquum est? Reliquum? Nunc, nunc im-  
                  pensius ungue,  
                  ungue, puer, caules<sup>68</sup>!

5.66-67 (this passage shows a slight variation):  
                  Cras hoc fiet idem. Cras fiet? Quid? quasi magnum  
                  nempe diem donas!

5.83-87 also should be noted. In 1.1-3 both forms are, in effect, combined:

                  O curas hominum! O quantum est in rebus inane<sup>69</sup>!  
                  Quis leget haec? Min' tu istud ais? Nemo hercule!  
                  Nemo?  
                  vel duo, vel nemo...

Persius occasionally employs epizeuxis with considerable effectiveness, for example in 1.120; 1.111

                  Nil moror. Euge! omnes omnes bene mirae eritis  
                  res.

Best of all is 3.41-42

                  purpureas subter cervices terruit, *imus*,  
                  *imus praecipites*, quam si sibi dicat...

Two characteristic examples of monosyllabic iteration in Persius are

2.49-50    intendit: Iam crescit ager, iam crescit ovile,  
                  iam dabitur, iam, iam!

6.78-79    ... Feci; iam triplex, iam mihi quarto,  
                  iam deciens redit in rugam: depunge, ubi sistam?

Persius employs a partial refrain, in

1.45-46    non ego, cum scribo, si forte quid aptius exit—  
                  quando hoc rara avis est—si quid tamen aptius  
                  exit...

<sup>68</sup> Cf. p. 9.

<sup>69</sup> Cf. Lucilius 9.

A rather unusual and not altogether successful antistrophe occurs in 2.9-10

illa sibi introrsum et sub lingua murmurat: "O si  
ebulliat patruus, praeclarum funus!" et: "O si..."<sup>65</sup>

In 2.53-55, 59 we find what is probably an instance of inadvertent and consequently inartistic repetition:

*auro* dona feram, sudes et pectore laevo  
excuiat laetari praetrepidum cor.  
Hinc illud subiit, *auro* sacras quod ovato

.....  
*Aurum* vasa Numae Saturniaque impulit aera...

In 3.83-84 we find a piling up of words which reminds us of certain passages in Ennius<sup>66</sup>:

... gigni  
de nihilo nihilum, in nihilum nil posse reverti<sup>67</sup>.

If, in studying Lucan, we follow the views of Professor Heitland<sup>68</sup>, as I think we must, we shall say without hesitation that Lucan's characteristic type of iteration is that which we have called inartistic or careless. Of the many examples a few may be cited.

1.25,27 urbibus Italiae lapsisque ingentia muris

.....  
rarus et antiquis habitator in urbibus errat.

6.257-259 armis, Scaeva, tuis, felix hoc nomine famae,  
si tibi durus Hiber aut si tibi terga dedisset  
Cantaber exiguis aut longis Teutonus armis<sup>69</sup>.

8.194-196 (in which Professor Haskins notes only *dedit - dedit*):

torsit et in laevum puppim dedit, utque secaret  
quas Samiae cautes et quas Chios asperat undas,  
hos dedit in proram, tenet hos in puppe rudentes.

Very frequently Lucan repeats words in the same position in

<sup>65</sup> One is reminded slightly of Horace, Epp. 1.1.64-65.

<sup>66</sup> See p. 11.

<sup>67</sup> For an example of a humorous effect obtained by Persius through repetition see 5.132-133. For repetition in general in Persius compare 1.26-27, 36-39, 49-55; 2.22-40, 64-68; 3.15, 23, 65-69, 88-89; 5.8, 79-81; 6.52-54.

<sup>68</sup> See above, page 2.

<sup>69</sup> Professor Haskins notes only the awkward repetition *armis-armis*. *si tibi - si tibi* in 258, however, is very far from inartistic.

the line. In many cases these repeated words are clearly careless, as in

7.512-514 inde faces et saxa volant spatioque solutae  
aeris et calido liquefactae pondere glandes.  
Tunc et Ituraei Medique Arabesque soluti<sup>70</sup>...

In other cases, however, Lucan evidently repeats words in the same position in the line for emphasis, and occasionally, also for rhetorical effects of various sorts.

2.212,216 Praecipites haesere rates, et strage cruenta  
.....  
praecipitique ruens Tiberina in flumina rivo.

7.197,200,203  
seu tonitrus ac tela Iovis praesaga notavit,  
.....  
solis in obscuro pugnam pallore notavit.  
.....  
augure mens hominum caeli nova signa notasset.  
10.312,314 qua dirimunt Arabum populis Aegyptia rura  
.....  
qua dirimunt nostrum rubro commercia ponto<sup>71</sup>.

In Martial we find repetition so clever and effective that we are reminded of the perfection of the device in the hands of Vergil and Horace. Martial seldom strives for sonorous and beautiful effects, such as are found in the Aeneid, or for the artistic verse structure, the metrical grace, so often obtained by Horace through iteration; but a *curiosa felicitas iterandi* is his. He places his repetend—in most cases two or more words—so that it derives a peculiar emphasis and effectiveness both from position and repetition. Again in the metrical treatment of repeated words he is most skilful. One passage in which Martial's characteristic cleverness in the use of repetition may be observed is Lib. Epig. 29.9-12

Misit utrique rudes et palmas Caesar utrique:  
hoc pretium virtus ingeniosa tulit.  
Contigit hoc nullo nisi te sub principe, Caesar:  
cum duo pugnarent victor uterque fuit.

<sup>70</sup> Cf. also 2.677, 680; 3.647, 650, 654; 4.448, 450; 5.546, 548.

<sup>71</sup> Compare 7.554-557 for a rather unusual passage, filled with repetition, good and bad. See also 1.510-513; 5.593-596; 7.157-160; 9.953-954; 10.213-296 (*transductio*), 309-310, 516-519, etc.

But it can nowhere be seen to better advantage than in his two-line and four-line epigrams. Fine instances are

- 1.9 Bellus homo et magnus vis idem, Cotta, videri:  
sed qui bellus homo est, Cotta, pusillus homo est.  
1.47 Nuper erat medicus, nunc est vispillo Diaulus:  
quod vispillo facit, fecerat et medicus.  
1.75 Dimidium donare Lino quam credere totum  
qui mavult, mavult perdere dimidium.

Other good examples are 1.79; 1.110; 2.19; 2.20; 2.38; 2.58; 3.61; 5.29; 7.43; 8.5; 9.88; 10.43; 11.48; 11.92; 12.39; 12.80. It will be at once observed that Martial depends almost entirely upon repetition to produce the effect which he desires in these two-line epigrams. One of the very best is 1.32

Non amo te, Sabidi, nec possum dicere quare:  
hoc tantum possum dicere: non amo te<sup>2</sup>.

In these shorter poems, again, the very characteristic handling of proper names should be observed. Martial frequently repeats them just before the last word in the line, as in 7.3. This is especially true when vocatives are employed, as in

- 7.43 Primum est ut praestes, si quid te, Cinna, rogabo;  
illud deinde sequens, ut cito, Cinna, neges.  
Diligo praestantem; non odi, Cinna, negantem:  
sed tu nec praestas, nec cito, Cinna, negas.

There are, however, many variations, and vocative proper names may be found in any foot of the line. Examples of various sorts are

- 11.92 Mentitur qui te vitiosum, Zoile, dicit:  
non vitiosus homo es, Zoile, sed vitium.  
8.5 Dum donas, Macer, anulos puellis,  
desisti, Macer, anulos habere.  
10.89.1,5-6 Iuno labor, Polyclite, tuus et gloria felix,  
.....  
Iunonem, Polyclite, suam nisi frater amaret,  
Iunonem poterat frater amare tuam.  
4.69 Tu Setina quidem semper vel Massica ponis,  
Papyle, sed rumor tam bona vina negat:  
diceris hac factus caelebs quater esse lagona:  
nec puto nec credo, Papyle, nec sitio.

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<sup>2</sup>For imitations of 1.32 in both form and thought, see Professor Post's notes.

The opposite arrangement to that in 4.69 is found in 8.51.17-19

Imbuat egregium digno mihi nectare munus  
non grege de domini, sed tua, Ceste, manus;  
Ceste, decus mensae, misce Setina<sup>78</sup> . . .

Anaphora is very common in Martial; it is found chiefly in his hendecasyllabic verses (in this tendency his imitation<sup>74</sup> of Catullus is clearly seen). Perhaps the most remarkable instance is 5.24, in which each of the 15 lines begin with *Hermes*. Other examples are 4.39.3-5 (*solus—solus—solus*), and 10.35.11-12 (*nullam—nullam*). An example of the partial refrain occurs in 2.18.2,4,6 in the triple occurrence of *iam sumus ergo pares*. In the twelve lines of 9.97 there are anaphora, epanastrophe or anadiplosis (in the form of epiploce<sup>75</sup>), antistrophe, epanalepsis<sup>76</sup>, and a fine epanadiplosis (in the first and last lines):

Rumpitur invidia quidam, carissime Iuli,  
quod me Roma legit, rumpitur invidia,  
rumpitur invidia, quod turba semper in omni  
monstramur digito, rumpitur invidia.  
Rumpitur invidia, tribuit quod Caesar uterque  
ius mihi natorum, rumpitur invidia.  
Rumpitur invidia, quod rus mihi dulce sub urbe est  
parvaeque in urbe domus, rumpitur invidia.  
Rumpitur invidia, quod sum iucundus amicis,  
quod conviva frequens, rumpitur invidia.  
Rumpitur invidia, quod amamur quodque probamur:  
rumpatur, quisquis rumpitur invidia<sup>77</sup>.

A similar piling up of words, though in entirely different forms, is seen in 2.7 and 2.41.1-5.

<sup>78</sup> For other examples compare pp. 71, 73, etc. See also 1.33; 1.117. 1-2, 5, 18; 2.19; 2.43.1, 16; 2.58; 3.50.2, 10; 3.63.1, 13-14; 5.29; 5.58; 6.35.2, 6; 10.43.

<sup>74</sup> On this point see e.g. Professor Post's edition of Martial, p. xxx; Paukstadt, *De Martialis Catulli Imitatore* (Halle, 1876), *passim*.

<sup>75</sup> Recurring anadiplosis. See page 16, note 25.

<sup>76</sup> I. e. the resumption or repetition of a word or clause after other words or clauses have intervened—usually to complete the meaning.

<sup>77</sup> For other instances of Martial's repetition in general see Lib. Epig. 29.1; 1.41.7-15; 1.109.1-5; 1.109.19-23; 2.5.7-8; 2.90.9-10; 4.75.1; 6.55.4-5; 6.63; 7.92; 8.24.6; 8.50.20; 8.55.23-24; 9.46; 10.35.1-4; 10.101; 11.18.1-3; 11.80; 12.67.



1.2.33-34      Pone o dulcis suspiria vates,  
                   pone: . . .

1.2.221      hic movet Ortygia, movet hic rapida agmina Nysa.  
 A fine effect is gained by the anaphoraic repetition of *cedant*  
 in 1.3.83-85, 88-89

cedant Telegoni, cedant Laurentia Turni  
 iugera Lucrinaeque domus litusque cruenti  
 Antiphatae, cedant vitreae iuga perfida Circes  
 .....  
 .....cedant, quae te iam solibus artis  
 avia nimbosa revocabunt litora bruma.

Good also is 1.4.123-124

Nectite nunc laetae candentia fila, sorores,  
 nectite!

Statius is rarely careless or inartistic in his repetition. His monosyllabic iteration, however, is perfunctory and colorless.

1.2.43-45      Nec si Dardania pastor temerarius Ida  
                   sedisses, haec dona forent, nec si alma per auras  
                   te . . . veheret . . .

1.2.267      qui leges, qui castra regant, qui carmina ludant.

1.6.93-97      quis spectacula, quis iocos licentis,  
                   quis convivia, quis dapes inemptas,  
                   largi flumina quis canat Lyaei?  
                   Iam iam deficio tuoque Baccho  
                   . . . trahor<sup>84</sup> . . .

Since the *Pervigilium Veneris* was written at a time when the artistic use of repetition was vanishing, we are doubly impressed by the consummate skill with which the writer of this poem has introduced his repetitions. The poem opens with a beautiful verse set off by an effective epanadiplosis, which is repeated as a refrain in 8,12,36,48,57,62,75,80,93

Cras amet qui numquam amavit quique amavit cras  
 amet!

In 2-3 we find

Ver novum, ver iam canorum, ver renactus orbis est!  
 Vere concordant amores, vere nubunt alites.

Lines remarkable for effective repetition are 28, 30, 31, 32, 34, 35

Ipsa Nymphas diva luco iussit ire myrteo:

<sup>84</sup> Cf. also 1. 1.11-13, 79-81, 256-57, 148-149, 183, 197-198, 217-218, 233-234, 3.29-30, 57-59, 99-104, 5.3-4, 48-49, 6.46-47, 76-81, etc.

.....  
 Ite, Nymphae; posuit arma, feriatu8 est Amor;  
 iussus est inermis ire, nudus ire iussus est,  
 .....  
 sed tamen, Nymphae, cavete, quod Cupido pulcher  
 est:  
 totus est in armis idem quando nudus est Amor.

In 53-56 we may note the fine emphasis and balance obtained by the repetition of *puellae* within 53, the movement imparted to 54 by the repeated *quaeque*, and, finally, the anaphora<sup>85</sup> in 55-56:

Ruris hic erunt puellae vel puellae fontium  
 quaeque silvas quaeque lucos quaeque montes incolunt.  
 Iussit omnes adsidere pueri mater alitis,  
 iussit at nudo puellas nil Amori credere.

Lines 89-92 provide an artistic bit of identical metrical treatment (in *tacemus—tacendo—tacerent*). The anaphora *quando—quando*, followed by *perdidi—perdidit*, adds to the general effectiveness:

Illa cantat: nos tacemus? quando ver venit meum?  
 Quando faciam uti chelidon vel tacere desinam?  
 Perdidi Musam tacendo nec me Phoebus respicit.  
 Sic Amyclas cum tacerent perdidit silentium.

That monosyllables may be so repeated as to be a material aid to the spirit and movement of the line, we see from 33

45 Neu quid arcu neu sagitta neu quid igne laederet.  
 Nec Ceres nec Bacchus absunt nec poetarum deus<sup>86</sup>.

Ausonius confines his repetition almost entirely to iteration of monosyllables. He rarely obtains a real rhetorical effect through repetition, and the device in his hands continues to decrease in value and effectiveness. Three examples of fairly good, though mechanical, iteration will be cited first.

Mosella 196-197

annumerat virides derisus navita vites,  
 navita caudiceo fluitans super aequora lembo.  
 355-356 Sura tuas properat non degener ire sub undas,

<sup>85</sup> Cf. also 40-41, 51-52.

<sup>86</sup> For other examples of iteration in this poem see 13-15, 37-38, 44, 49-52, 76-79, etc.

Sura interceptis tibi gratificata fluentis.  
 431 Dives aquis, dives Nymphis, largitor utrique . . .

An example of careless iteration is seen in

258,262,265 aura crepat, motoque assibilat aere ventus

.....  
 segnis anhelantis vitam consumit in auris.

.....  
 nec coeunt rictus:haustas sed hiatibus auras.

Lines 477-483 contain good anaphorae (*te—te*, etc.), but the effectiveness is considerably lessened by the inartistic and apparently unconscious iteration in *ripis—ripae*:

Te fontes vivique lacus, te caerulea noscent  
 flumina, te veteres pagorum gloria luci:  
 te Druna, te sparsis incerta Druentia ripis,  
 Alpinique colent fluvii, duplicemque per orbem  
 qui meat et dextrae Rhodanus dat nomina ripae.  
 Te stagnis ego caeruleis, magnumque sonoris  
 amnibus, aequoreae te commendabo Garumnae.

I quote now a typical example of the colorless monosyllabic repetition which seems to be so characteristic of the later writers:

321-324 Haec est natura sublimis in aggere saxi,  
 haec procurrentis fundata crepidine ripae,  
 haec refugit captumque sinu sibi vindicat amnem.  
 Illa tenens collem, qui plurimus imminet amni<sup>17</sup> . . .

Anaphora is the characteristic form of repetition in the poems of Claudian. There is a small decrease in the number of instances of monosyllabic iteration. Claudian, indeed, employs repetition more successfully than any other of the later writers, with the exception of Martial and the author of the *Pervigilium Veneris*. Examples are *De Raptu Proserpinae* 1.134-136

Mars clipeo melior, Phoebus praestantior arcu.  
 Mars donat Rhodopen, Phoebus largitur Amyclas  
 et Delon Clariosque lares.

1.191-192 Heu quotiens praesaga mali violavit oborto  
 rore genas! Quotiens oculos ad tecta retorsit.

2.81-83 Quidquid turiferis spirat Panchaia silvis,  
 quidquid odoratus longe blanditur Hydaspes,  
 quidquid ab extremis ales longaevis harenis.

<sup>17</sup> For other examples of repetition in Ausonius see *Mosella* 27-28, 29-32, 106-164, 359-361, 417-418, 426, 461-463, etc.

Rather effective intralinear repetition is found in *De Quarto Consulatu Honorii Augusti*

349-350    nunc eques in medias equitum te consere turmas,  
              nunc pedes assistas pediti . . . .

Perhaps Claudian's finest line, so far as successful repetition is concerned, is in *Eutropium Lib. II Praef.* 59

Emeritum suspende sagum, suspende pharetram.

It must be said, however, that Claudian is very little superior to his predecessors in his treatment of monosyllables, as the following examples show: *Epithalamium Dictum Paladio et Celerinae* 60-63

convenere domus et qui lectissimus orbi  
sanguis erat. Rubris quae fluctibus insula latrat,  
quis locus Aethiopum, quae sic impervia famae  
secessit regio, quo non rumore secundo . . .

In *Rufinum* 2.95-97    . . . dilecta his pignora certe,  
                              hic domus, hic thalamis primum genialibus omen,  
                              hic tibi felices erexit regia taedas<sup>88</sup>.

As in Claudian, so in Prudentius, anaphora is found more frequently than any other form of repetition. He is rather mechanical, therefore (since anaphora is, of all forms of iteration, the most mechanical), in his use of repeated words, but not infrequently obtains good results. Monosyllables are repeated probably less than in Claudian. I quote only five examples from Prudentius (all but one illustrate his use of anaphora): *Hymnus ante Sompnum* 5-8

O Trinitatis huius  
vis una, lumen unum,  
Deus ex Deo perennis,  
Deus ex utroque missus<sup>89</sup> . . .

*Hymnus ad Incensum Lucernae* 151-152

lucem, qua tribuis nil pretiosius,  
lucem, qua reliqua praemia cernimus.

<sup>88</sup> Compare also for monosyllabic repetition, *De Quarto Con. Hon. Aug.* 492-501; *In Rufinum* 1.230-232. For other examples of repetition in Claudian see *De Bello Gildonico* 266-267, 410-413; *De Nuptiis Honorii Augusti et Mariae* 219-220, 254-255; *De Tertio Consulatu Hon. Aug.* 204-205; *De Quarto Con. Hon. Aug.* 120-121, 257-259, 530-531, 603-604; *De Raptu Pros.* 1.136-137; *In Eutropium II Praef.* 17, 47-48; *In Rufinum* 2.26-28, 64-66, 92, 240-241; *Fescennina* 45-46, 131-132; etc.

<sup>89</sup> Note the antistrophe in line 6.

## Hymnus Omni Hora 22-23

Psallat altitudo caeli, psallite omnes angeli,  
 quidquid est virtutis usquam psallat in laudem Dei.  
 82-83 Solve vocem mens sonoram, solve linguam mobilem,  
 dic tropaeum passionis, dic triumphalem crucem.

Hymnus ad Incensum Lucernae 153-154 gives a virtual anaphora, followed by a rather effective anadiplosis:

Tu lux vera oculis, lux quoque sensibus,  
 intus tu speculum, tu speculum foris<sup>90</sup>.

The repetition in the Apotheosis is remarkable throughout. *Deus, Christus, Pater, Verbum*, and kindred words are repeated times innumerable all the way through the poem, in anaphoraic forms, in a most interesting way. Lack of space forbids citation from it here.

We have now followed the device of repetition in Latin over a period extending, approximately, from 250 B.C. to 400 A.D., and have examined the works of twenty-two poets, together with one anonymous poem. It is clear that every Roman poet of any consequence consciously employs repetition more or less frequently, as a factor in his style; it is equally clear that success in the handling of repetition varies greatly in the different poems, and that with the general decline of poetic power and workmanship that marks the Silver Age and the days that succeeded it goes also a decline in the power to handle repetition with skill and effectiveness.

<sup>90</sup> Cf. also Hymnus Matutinus 33-36, etc. For other examples of repetition in Prudentius see Apotheosis 845-848; Hymnus Omni Hora 88-89, 109; Passio Hippolyti Martyris 12-15, 239-245; Passio Agnetis Virginis 16-17; Romani Martyris Supplicium 294-309 (pronoun *tractio*).

### CHAPTER III

#### THE METRICAL TREATMENT OF REPEATED WORDS IN LATIN.

The purpose of this chapter is to ascertain, if possible, the general rules and principles which guided the Latin poets in determining the metrical treatment of repeated words.

Let us first inquire what is the natural thing, from the standpoint of metrics, for a writer to do with a repeated word; shall he so place it that it shall receive similar metrical treatment, or shall he give it variant treatment? Clearly, a word repeated in a line or in adjacent lines with the same metrical value will be weightier than one repeated with variant metrical treatment. In the latter case, the attention is diverted by the changed ictus; in the former it is fixed more firmly upon the repeated word. On the other hand, we have to reckon with a craving, sometimes conscious, sometimes unconscious, for variety. In Latin word-order, for instance, that tendency displays itself in the automatic employment of chiasmus. Again, just because of the effectiveness of repetition with identical treatment, the poet must beware of carrying such repetition too far. We saw, in Chapter I, that the editors who have observed repetition in Latin at all confine their remarks, in the main, to passages in which repeated words receive different metrical treatment. That is strange, first, because of the numerous examples of identical treatment in which notable effects are produced<sup>1</sup> (in many of these instances, perhaps in a majority of them, this identical treatment could have been avoided), and, secondly, because of the existence of a large

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<sup>1</sup> Compare e.g. *Aeneid* 3.566-567; *Martial* 1.41.7-15; *Horace, Carm.* 4.13.10-12; 2.9.1, 9, 17; *Aeneid* 5.176; *Catullus* 112; *Aeneid* 1.222; *Horace, Carm.* 1.15. 9-10; *Catullus* 8.11-12, 19; *Horace, Carm.* 1.2.21-24; 2.4.2-5; *Prudentius, Hymnus Omni Hora* 22-23; *Catullus* 64.285-286; *Plautus, Most.* 561-612, etc.

number of words which, if repeated at all, could receive only identical treatment (for instance, words which make a dactyl or fit readily into a dactyl in hexameter verse). Since repetition is never an absolute prerequisite to effective writing, the transparent willingness, nay, eagerness, of the poets to repeat such words<sup>2</sup>, is itself *a priori* ground against any such contention as Mr. Page seems to make<sup>3</sup>, that the accent is by preference changed in repetition; rather is it proof of a great liking for identical treatment.

A careful study of the examples I have collected from the Latin poets considered in Chapter II leads me to submit the following as a general rule for the metrical treatment of words repeated, letter for letter or with only slight variations, in the same or closely adjacent verses: wherever the poet desires to secure a special effect of emphasis or clearness or to produce some rhetorical effect (whether emotional, as in emphasizing or reinforcing the expression of joy, pathos, surprise, anger, etc., or formal, as in examples of anaphora, antistrophe, etc.), in a word, in the more effective instances of repetition, the repeated word receives identical metrical treatment. If no special effect is desired, variant treatment is found most frequently<sup>4</sup>. Variant treatment, again, may result from sheer love of variety, from metrical exigency, from carelessness, or from the sacrifice of identical treatment in the interest of some other effect which seems to the poet at the moment more desirable<sup>5</sup>. Identical metrical treatment, then,

<sup>2</sup> Cf. e.g. Horace, Carm. 4.13.1-2; A. P. 269; Aeneid 3.639-640; Bucolics 3.85-86; Catullus 62.28; 58.1-2; Bucolics 2.65, 69; Persius 2.22-23, 29, 40; Martial 2.58; 7.3.1-2; Statius, Silvae 1.2.197-198; Bucolics 1.3-4, etc.

<sup>3</sup> See above, p. 2.

<sup>4</sup> There are a great many exceptions, but the rule holds good in the vast majority of cases. I shall endeavor to cite in this chapter the best examples of the respective phenomena, and therefore some passages may occur which have been quoted before. Furthermore, in some cases, the same passage contains good examples of the metrical treatment of, say, a noun and a verb; such passages will occur here more than once.

<sup>5</sup> See below, page 45, and compare the comment on Catullus 94.1 on page 63.

is to be regarded as characteristic of the best poetic usage, as normal in the most effective writing. We thus reach a conclusion opposite to that set forth in terms by Mr. Page, and by implication in the notes of other editors. It may be noted also that my rule differs considerably from that of Professor Knapp (see above, page 4). Furthermore, examples are occasionally found of, say, pronominal or adjectival iteration where the variant treatment of the repeated word, by diverting the attention from the word itself, serves to aid in the emphasis imparted to the leading word of the clause. A noteworthy instance of this phenomenon is Aeneid 3.503-504 (p. 59)<sup>6</sup>. Likewise, in the case of monosyllabic words not in themselves emphatic or weighty, there is some leaning toward variant treatment (see pp. 48 ff.)<sup>7</sup>. In cases of repetition which take the form of epizeuxis, variant metrical treatment is almost inevitable; see below, pages 55-56. Again, the poets exhibit many instances of variant treatment, in which identical treatment would have been more effective. But here, too, we must reckon with the poet's care not to overwork and thereby cheapen what he realized was a most serviceable device for directing attention emphatically to feelings and emotions of various kinds. There are, therefore, cases where our judgment inclines to brand as careless and inartistic repetitions which may, in fact, have been worked out by the poet with the greatest care. It should be noted, also, that desire for juxtaposition or chiasmus sometimes leads to variant treatment as well as to

<sup>6</sup> Cf. also Juvenal 11.125.

<sup>7</sup> In Seneca, *Medea* 167 (p. 74) there is a very unusual phenomenon—one which I have seen nowhere else. By means of variant treatment the second *res* receives a powerful emphasis.

Compare e.g. Aeneid 2.108-111; Horace, *Carm.* 1.2.2-6; Plautus, *Most.* 181; Aeneid 4.3; Martial 2.7; Horace, *Carm.* 1.2.2-6; 3.5.18, 21-22; Lucretius 6.2-5; Horace *Serm.* 1.7.23-24; Aeneid 6.46; Aeneid 1.200-201, 204, 234-235; 2.97-98, 108-110, 306; 3.490, 500, 539-540, 708-710; 4.25-26, 141, 147, 153, 199-200, 320-321, 413, 437, 548, 566-567, 657, 676-679; 6.625, 828-829, 865, 872; Horace, *Carm.* 1.5.10; Persius 5.1-2; Terence, *Andria* 382; Propertius 2.8.7. For special considerations at work here at times see below, page 48, note 15.



identical treatment. Catullus 94.1 is an example in point. The noun *mentula* receives identical treatment, while the treatment of *moechatur* is varied<sup>9</sup>.

There is one other type of variant treatment which should be noted, namely, that which is attended by alterations in vowel quantity: see below, pages 78-79.

In view of the fondness of the poets for repeating deliberately with identical metrical treatment words which, by reason of the metrical value of the word, they were free to employ with variant metrical treatment, in view, too, of their fondness for employing twice or more in close proximity words to which they were compelled to accord identical metrical treatment, if they repeated them at all, it is not surprising that similar treatment occurs more frequently than variant treatment. It should be remarked, however, that, in the case of words which *require* identical treatment, the effectiveness of repetition is often not so marked as it is in passages where the poet, though free to repeat words with variant treatment, deliberately employs identical metrical treatment. Furthermore, the effectiveness of identical metrical treatment may be impaired when that treatment is the result of the poet's striving after juxtaposition, chiasmus or the like<sup>9</sup>.

When a word occurs three times in closely connected lines, identical and variant treatment are usually combined<sup>10</sup>; harmony and variety are thus simultaneously obtained. If, how-

<sup>9</sup> Compare also Martial 1.79.1; 8.24.6; Persius 1.86-87. Ovid, *Heroides* 5.29-32 is interesting, though *Paris - Paris* really forms antimetabole rather than chiasmus. Cf. also Horace *Serm.* 1.1.17-18.

<sup>9</sup> Cf. e.g. Martial 1.76; Catullus 64.285-286; 78.3-4; 94.1; *Aeneid* 3.159-160; Ovid, *Met.* 2.284; 6.273; Persius 3.41-42. It will be seen that in some of these passages the juxtaposition works no detriment to the repetition. In Catullus 94.1 *mentula* could receive no other treatment, and its iteration within the line is made possible by chiasmus.

<sup>10</sup> Compare e.g. pp. 49-51, *passim*; Ovid, *Met.* 6.245-247; Catullus 78.3-4; Silius Italicus 1.656-657; Juvenal 7.190-193; Persius 3.83-84; *Aeneid* 2.176-185, 189-192; 4.138-139, 600-601; 6.787-789; Horace, *Epp.* 2.1.46, 60-61; Ovid, *Fasti* 6.295-299; *Heroides* 10.109-110; Martial 10.101; Lucan, *Phar.* 3.157-158; Juvenal 1.87-88; 3.166-167; 8.213-214.

ever, special emphasis or some emotional effect is sought, the word most frequently receives identical metrical treatment throughout and appears in the same position in the successive lines; in such cases anaphora or antistrophe is frequent (see below, pages 49-50)<sup>11</sup>.

No rule can be laid down for metrical treatment where a word is repeated more than three times in a given passage. All sorts of variations are possible and many of the poets exercise considerable ingenuity in the development and handling of them<sup>12</sup>.

There is one more phenomenon which should be noted at this point. I refer to the repetition of more than one word in a given passage. No rule can be laid down which will cover enough cases to justify it. I incline to think that the more usual treatment here is, in the case of, say, two pairs of words, to give one identical, the other variant, treatment<sup>13</sup>, though this form is of little greater frequency than some of its many possible variations<sup>14</sup>.

<sup>11</sup> Compare e.g. Claudian, *De IV Con. Hon. Aug.* 530-531; Plautus, *Most.* 264; Catullus 8.11-12, 19: 51.13-16: 64.39-41: 95.1-6; *Bucolics* 2.65, 69; Statius, *Silvae* 1.2.197-198; Juvenal 7.144-147; Horace, *Carm.* 1.12.57-60, 15.9-10: 2.9.1, 9, 17, 16.1-8; *Epp.* 1.1.23-25; Lucan, *Phar.* 3.647-654: 7.197-203; Aeneid 3.523-524: 6.661-664: 7.92, 94, 96, 103; Persius 2.64-66; Martial 1.117.1, 5, 8: 3.63.1, 13-14: 4.39.3-5: 6.55.4-5; Juvenal 10.196-197; Claudian, *De Raptu Pros.* 2.81-83; Tibullus 1.5.61-65; Propertius 3.14.3-7; Ovid, *Fasti* 2.85-87: 6.267-269; *Heroides* 10.111-115; *Met.* 4.142-146: 5.341-343: 8.231-233.

<sup>12</sup> Compare e.g. Martial 1.41.7-15; Ovid, *Met.* 6.245-247; Martial 2.7: 12.39: 1.18; 5.79-81; Plautus, *Most.* 561-612 (partly quoted on p. 76); Horace, *Carm.* 1.10.1, 5, 9, 13, 17, 31.1-7, 35.5-6, 9, 17, 21: 4.1.29-32, 13.17-20, 14.33-34, 41-42, 45-47, 49, 51; *Serm.* 1.3.7-13; Vergil, *Aeneid* 2.150-151; *Bucolics* 3.56-57, 60; Lucretius 2.54-59; Lucilius 20-22, 243-246, 729-730, 1284-1286, 1326-1333; Catullus 5.7-13: 43.1-4: 61.51-75, 128-140: 63.62-71: 64.256-259; Lucan, *Phar.* 7.544-557; Martial 1.109.1-5: 2.41.1-5: 5.24, 58: 7.43: 9.97: 12.39; Ovid, *Fasti* 6.91-97; *Pervig. Ven.* 2-3, 28-35, 89-92.

<sup>13</sup> Compare e. g. Aeneid 2.479-485: 4.628-629: 5.186-187; Horace, *Epp.* 2.1.46; Propertius 2.3.17-22.

<sup>14</sup> For some variations see Ennius, *Scenica* 322-323; Aeneid 2.389-392,

Let us begin the illustration of the above principles with an examination of repeated monosyllables. Where a monosyllable occurs twice in the same line (or in adjacent lines), in the second occurrence it is usually without metrical accent, while the first begins the line<sup>15</sup> and carries the ictus. Very frequently, too, the two monosyllables lie on opposite sides of the main caesura of the verse<sup>16</sup>. This form of monosyllabic iteration is very widely employed by all the poets, especially by writers of hexameter verse. Examples are

Catullus 62.4

Iam veniet virgo, iam dicetur Hymenaeus.

Vergil, Aeneid 1.204

Per varios casus, per tot discrimina rerum...

3.80 Rex Anius, rex idem hominum Phoebique sacerdos.

3.111-112 Hinc mater cultrix Cybeli Corybantiaque aera  
Idaeumque nemus; hinc fida silentia sacris.

4.36 Non Libyae, non ante Tyro; despectus Iarbas...

4.52-53 dum pelago desaevit hiemps, et aquosus Orion,  
quassataeque rates, dum non tractabile caelum.

4.548 Tu lacrimis evicta meis, tu prima furentem<sup>17</sup>...

6.134 bis Stygios innare lacus, bis nigra videre...

Horace, Sermones 1.4.47

nec verbis nec rebus inest, nisi quod pede certo...

2.7.112, 114 non horam tecum esse potes, non otia recte

.....  
iam vino quaerens, iam somno fallere curam.

Claudian, In Eutropium II Praef. 17

Non acie victi, non seditione coacti<sup>18</sup>...

435-436: 3.436-438; Bucolics 2.62-64; Ovid, Fasti 2.85-87; Pervig. Ven.  
44-45, 49-52, 53-56; Claudian, De Con. IV Hon. Aug. 349-351.

<sup>15</sup> Since monosyllables are often not per se important words, we should expect to find them receiving, normally, variant treatment.

<sup>16</sup> This observation applies frequently throughout the classes noted on pages 48-59. It applies also, though perhaps less often, to the cases of repeated monosyllables with identical treatment seen in 53 ff.

<sup>17</sup> Omitted in Teubner text.

<sup>18</sup> For other similar instances see Ennius, Annales 194, 359; Lucilius 97-98, 1340; Lucretius 6.779, 1276; Catullus 62.45, 47: 110.5; Horace, Epp. 1.1.66; Aeneid 2.62, 154-156, 198, 218, 227, 264, 296, 322, 361, etc.: 6.466, 479, 560-561, 588, 615, 670, 791, etc.; Bucolics 1.33: 2.60-61: 3.88, 110: 4.40: 5.34, 38, 60, 76-77: 7.5, 14-15, 43-44, 49, 64: 8.45: 9.16, 19,

We may note now some other examples, which show monosyllables occurring twice, in varying positions, with variant treatment, but with the second instance of the monosyllable carrying the ictus. This form is quite frequent in all the poets, and probably occurs outside of hexameter verse quite as frequently as the type illustrated on the preceding pages. Examples are Horace *Carm.* 1.13.5

*Tum nec mens mihi nec color.*

*Serm.* 1.1.17-18 (here variant treatment of each of two different monosyllables is secured by a chiasmus):

*mercator: tu consultus modo rusticus; hinc vos,  
vos hinc mutatis discedite partibus.*

*Aeneid* 3.599-600

*cum fletu precibusque tulit: "per sidera testor  
per superos..."*

*Claudian, In Eutropium II Praef.* 47-48

*Vive pudor fati! En quem tremuere tot urbes!  
En cuius populi sustinuere iugum!*

*Martial* 1.33.1,3:

*Amissum non flet, cum sola est, Gellia patrem,*

.....

*Non luget quisquis laudari, Gellia, quaerit.*

3.61.2 *si nil, Cinna, petis, nil tibi, Cinna, nego*<sup>19</sup>.

When a monosyllable is thrice repeated in the same line or in closely adjacent lines, the usual practice among the Roman poets, so far as my collections indicate, is to let the ictus fall on the first and third instances of the monosyllable, and to leave the second instance without metrical accent. Further, the first and third instances frequently stand at the beginning of two successive lines. Though this is true of all the poets, examples are found most frequently in hexameter verse. Compare *Lucretius* 6.1276,1278

*nec iam religio divom nec numina magni*

24, 57; *Persius* 1.53-54: 3.68; *Ovid, Amores* 1.13-15; *Met.* 1.98-99; *Tristia* 1.3.52: 3.3.7; *Juvenal* 1.26, 53: 10.188: 11.125: 14.294; *Martial* 2.7.5: 6.63.1, etc.

<sup>19</sup> Cf. *Plautus, Most.* 80; *Lucretius* 1.157-158: 6.299-300; *Horace, Carm.* 1.22.2-3; *Epod.* 17.2-3, 46-47; *Aeneid* 2.4-6, 43-45, 101-102, 337-338, 345-347: 6.437, 458-459, 461-462, 697-698; *Bucolics* 1.41, 68-70, 82-83: 2.56-57: 3.105-108; 7.45-46: 10.16-17; *Juvenal* 7.94-95.

.....  
nec mos ille sepulturae remanebit in urbe.

Aeneid 3.408-409

Hunc socii morem sacrorum, hunc ipse teneto:  
hac casti maneant in religione nepotes.

5.218-219 Sic Mnestheus, sic ipsa fuga secat ultima Pristis  
aequora, sic illam fert impetus ipse volantem.

Bucolics 1.22-23

Sic canibus catulos similis, sic matribus haedos  
noram, sic parvis componere magna solebam<sup>20</sup>.

Tibullus 1.2.35-36

neu strepitu terrete pedum, neu quaerite nomen,  
neu prope fulgenti lumina ferte face.

Sometimes the regular procedure is reversed, and the second monosyllable carries the accent, while the first and the third are unaccented: Aeneid 3.558-559

Et pater Anchises: "nimirum haec illa Charybdis:  
hos Helenus scopulos, haec saxa horrenda canebat".

Horace, Carm. 3.3.65-67

Ter si resurgat murus aeneus  
auctore Phoebō, ter pereat meis  
excisus Argivis, ter uxor<sup>21</sup>.

In still another variation—less frequent—the first two instances of the monosyllable carry the ictus:

Lucan 7.551

Hic furor, hic rabies, hic sunt tua crimina, Caesar.

Aeneid 1.751-752

nunc quibus Aurorae venisset filius armis,  
nunc quales Diomedis equi, nunc quantus Achilles<sup>22</sup>.

Still another variation is seen in Aeneid 2.97-98. Here the first monosyllable carries the ictus, while the other two are unaccented metrically<sup>23</sup>:

<sup>20</sup> Compare also Horace, Carm. 1.32.9-11: 2.16.33-35; Epp. 1.1.93-95; Aeneid 6.137, 144, 479-481; Juvenal 3.26-27; Martial 2.18.2-5; Ausonius, Mosella 139-140, 141-142; Pervig. Ven. 45; Statius, Silvae 1.3.29-30.

<sup>21</sup> Compare also Aeneid 2.345-350: 4.376-377; Bucolics 4.43-48; Lucretius 5.322-323; Lucan, Phar. 3.151-158; Silius Italicus 15.580-581; Statius, Silvae 1.658-663; Horace, Carm. 4.14.45-47.

<sup>22</sup> Compare also Aeneid 2.159-161, 292-294: 6.666-670; Bucolics 3.109: 8.44; Catullus 38.2-3.

<sup>23</sup> Compare also Aeneid 2.156-159; Bucolics 9.40-41; Horace, Epod. 7.2-4; Epp. 1.1.65-66; Statius, Silvae 1.2.148-149.

Hinc mihi prima mali labes, hinc semper Ulixes  
criminibus terrere novis, hinc spargere voces.

So in Statius, *Silvae* 1.2.267

qui leges, qui castra regant, qui carmina ludant.

Another variation places the ictus on the last two monosyllables, while the first remains unaccented metrically. So Persius 6.78-79<sup>24</sup>

rem duplica. Feci; iam triplex, iam mihi quarto,  
iam deciens redit in rugam.

Finally, the first two instances of the monosyllable may be without the ictus, while the third carries the metrical accent. Compare Ovid, *Met.* 1.505-506:

Nympha, mane! sic agna lupum, sic cerva leonem,  
sic aquilam penna fugiunt trepidante columbae<sup>25</sup>.

The treatment of four repeated monosyllables varies, but often the rule stated above (p. 48) for two repeated monosyllables will apply here, as though there were two different pairs. This is the case, for instance, in Varro, *ANΘΡΩΠΟΠΟΛΙΣ* II (p. 103)

Non fit thesauris, non auro pectus solutum;  
non demunt animis curas ac relligiones  
Persarum montes, non atria diviti' Crassi.

*Bucolics* 10.29-30

nec lacrimis crudelis Amor, nec gramina rivis,  
nec cytiso saturantur apes nec fronde capellae<sup>26</sup>.

In Horace, *Carm.* 1.31.3-7 the metrical accent falls on the first and the third *non* (within lines 3 and 6), while the second and the fourth *non*, at the beginning of lines 5 and 7, are unaccented<sup>27</sup>. In Juvenal 7.94-95 only the first of four instances of *quis* carries the ictus. In Plautus, *Mostellaria* 615 (*quid . . . quid . . . quis . . . quid*), the first and fourth instances of the monosyllable are without ictus, the second and third are accented metrically, so that we have a kind of metrical chiasmus. Still

<sup>24</sup> See also Horace, *Epod.* 5.53; Martial 2.41.3-5; Statius, *Silvae* 1.5.3-4.

<sup>25</sup> Compare also Ovid, *Amores* 1.15.29-30; Plautus, *Most.* 595.

<sup>26</sup> Compare pp. 54-55. See also *Bucolics* 5.76-77; 6.79-80; Ovid *Tristia* 3.9-12; Statius, *Silvae* 1.2.56-57.

<sup>27</sup> Compare Catullus 8.10,13 and *Aeneid* 6.458-462. For slight variations of this type see Juvenal 3.190-192 and Statius, *Silvae* 1.3.57-59.

another variation is seen in *Bucolics* 3.56-57. Here the third *nunc* alone has metrical accent:

et nunc omnis ager, nunc omnis parturit arbos,  
nunc frondent silvae, nunc formosissimus annus<sup>28</sup>.

Where the number of repeated monosyllables goes beyond four, no rule can be laid down. In *Bucolics* 7.65-68, however, the usual treatment of two repeated monosyllables is found, recurring three times:

Fraxinus in silvis pulcherrima, pinus in hortis,  
populus in fluviis, abies in montibus altis:  
saepius at si me, Lycida formonse, revisas,  
fraxinus in silvis cedat tibi, pinus in hortis.

A sharp contrast is *Martial* 5.58

Cras te victurum, cras dicis, Postume, semper.  
Dic mihi, cras istud, Postume, quando venit?  
Quam longe cras istud? ubi est? aut unde petendum?  
Numquid apud Parthos Armeniosque latet?  
Iam cras istud habet Priami vel Nestoris annos.  
Cras istud quanti, dic mihi, posset emi?  
Cras vives? Hodie iam vivere, Postume, serum est:  
ille sapit, quisquis, Postume, vixit heri.

Here the metrical treatment is most skilful: every time *cras* is the important word it receives the ictus. In line 1 it has received enough emphasis from its position, so that when it is repeated it occurs in the unaccented part of the foot. In the second line, *cras* is again an important word, with *quando*, and both receive the ictus. *Longe* is the weightiest word in the third line, and *cras* is unaccented. This treatment is followed all the way through the poem, and shows well *Martial's* cleverness<sup>29</sup> in his repetitions and his mastery of the metrical details<sup>30</sup>.

I quote now from the *Aeneid* two examples of monosyllabic

<sup>28</sup> For other variations see *Ennius*, *Annales* 111-113, 431; *Plautus*, *Most.* 615; *Terence*, *Phormio* 496; *Bucolics* 4.4-10: 7.36-44: 10.42-43; *Persius* 1.36-39; *Martial* 11.18.1-3; *Statius*, *Silvae* 1.1.11-13.

<sup>29</sup> Compare pp. 33-35.

<sup>30</sup> Compare also *Juvenal* 7.190-194 (p. 36); *Claudian* *De IV Con. Hon. Aug.* 492-501; *Terence*, *Heaut.* 975-977; *Catullus* 43.1-4; *Aeneid* 2.150-151; *Horace*, *Carm.* 4.1.29-32: 4.13.17-20; *A. P.* 307-308; *Ovid*, *Met.* 3.402-405; *Persius* 3.65-69; *Statius*, *Silvae* 1.1.79-81: 2.226-227: 6.93-96; *Lucilius* 9; *Ennius*, *Scenica* 92.

iteration with variant treatment where similar treatment would have been more effective:

3.490 sic oculos, sic ille manus, sic ora ferebat.

4.548-549 Tu lacrimis evicta meis, tu prima furentem  
his, germana, malis oneras atque obicis hosti<sup>31</sup>.

I turn now to some examples of repeated monosyllables which receive identical treatment. In practically all cases emphasis or some rhetorical effect is gained or aided. Two methods are to be noted. The first, of which examples are not very numerous, is the repetition of the monosyllable twice or three times in a single line with the same metrical treatment. Examples are Aeneid 1.46-47<sup>32</sup>

Ast ego, quae divom incedo regina, Iovisque  
et soror et coniunx...

1.699-700 Iam pater Aeneas et iam Troiana iuventus  
conveniunt...

Horace, Epod. 17.40-41

tu pudica, tu proba...  
perambulabis astra sidus aureum...

Martial 1.36.1

Si, Lucane, tibi vel si tibi, Tulle, darentur...

2.43.1 κοινὰ φάλλον haec sunt, haec sunt tua, Candide, κοινά<sup>33</sup>.

3.63.13 Quid narras? hoc est hoc est homo, Cotile, bellus<sup>34</sup>?

11.18.3 Rus hoc dicere, rus potes vocare?

Prudentius, Hymnus Omni Hora 83

dic tropaeum passionis, dic triumphalem crucem<sup>35</sup>.

<sup>31</sup> Omitted in the Teubner text.

<sup>32</sup> Here the identical treatment in *et—et* emphasizes the duality of Juno; in the fact that she is at once the sister and the wife of Jove lies the bitterness of her inability to wreak vengeance on the Trojans. Compare also Claudian, De IV Con. Hon. Aug. 497-501.

<sup>33</sup> The emphasis here, of course, is on *sunt*, and, in the next citation, on *est*.

<sup>34</sup> Here the emphasis is, I think, on *est*, though *hoc* precedes. The sense is, 'Is this, is this', etc. Messrs. Paley and Strong seem to have taken the same view, for they translated by 'Is this, and this also, a bellus homo?'. They add by way of comment on *hoc—hoc* this remark: "So ὅσα καὶ τόσα is used of varied numbers or qualities".

<sup>35</sup> Compare also Terence, Heaut. 322 (note the unaccented *vis* in line 323); Martial 9.46.3 (observe *nunc* in line 2); Statius, Silvae 1.2.221 (note *huic* in line 222); Pervig. Ven. 33.



Horace, Epp. 2.1.60-61

Hos ediscit, et hos arcto stipata theatro  
spectat Roma potens; habet hos numeratque poetas.

Best of all is Martial 4.69.4

nec puto, nec credo, Papyle, nec sitio.

In Claudian, De IV Con. Hon. Aug. 530-531 we find a very unusual phenomenon—three unaccented monosyllables:

Scis quo more Cydon, qua dirigat arte sagittas  
Armenius, refugo quae sit fiducia Partho<sup>86</sup>.

The second method followed by the poets in identical metrical treatment of monosyllables is anaphoraic repetition, at the beginning of two or more consecutive lines. Examples are Aeneid 3.566-567

Ter scopuli clamorem inter cava saxa dedere:  
ter spumam elisam et rorantia vidimus astra.

Horace, Carm. 1.5.9-11

qui nunc te fruitur credulus aurea,  
qui semper vacuam, semper amabilem  
sperat . . .

4.13.17-20 Quo fugit venus, heu, quove color, decens  
quo motus? Quid habes illius, illius  
quae spirabat amores,  
quae me surpuerat mihi<sup>87</sup>.

Claudian, De IV Con. Hon. Aug. 349-351

Nunc eques in medias equitum te consere turmas,  
nunc pedes assistas pediti. Tunc promptius ibunt  
te socio, tunc conspicuus gratusque feretur<sup>88</sup> . . .

This passage is interesting in another way. There is a double anaphora; again, *nunc*—*nunc* and *tunc*—*tunc* respectively receive identical metrical treatment, but opposite treatment to each other.

I quote now a few instances of metrical treatment which follow neither of the above methods. Occasionally monosylla-

<sup>86</sup> Compare Catullus 17.22; Aeneid 3.608-609; Horace, Carm. 4.14.33-34; Silius Italicus 1.157, 162, 465.

<sup>87</sup> Both methods are here combined. But note the *quid* of line 18, which is unaccented.

<sup>88</sup> Compare also Catullus 64.19-21, 39-40, 257-260 (note the accented *pars* in line 256); Horace, Carm. 1.12.57-60. In Martial 1.41.7-15 *quod* occurs at the beginning of eight of the nine lines.

bles are placed in corresponding positions in successive lines, but in other places than the first foot. Compare Aeneid 6.339-340

exciderat puppi mediis effusus in undis.

Hunc ubi vix multa maestum cognovit in umbra . . .

Here the instances of the monosyllable, in this case of minor importance, are in obscure metrical positions. In Martial 6.55-4-5,

rides nos Coracine, nil olentis:

malo, quam bene olere, nil olere<sup>89</sup>,

*nil—nil* are the consequential words: the metrical treatment throws that out in sharp relief.

Horace, Carm. 4.13.10-12 is worthy of note:

. . . et refugit te, quia luridi

dentes te, quia rugae

turpant et capitis nives.

The identical treatment in these lines adds signally to their force<sup>90</sup>.

In the case of a refrain, all the words, of course, receive identical treatment. I quote now only one example—involving a partial refrain—to show how effective the repetition of a monosyllable in a refrain with identical treatment may be, when the repeated lines are in close proximity:

Martial 2.18

Capto tuam, pudet heu, sed capto, Maxime, cenam,  
tu captas aliam: *iam* sumus ergo pares.

Mane salutatum venio, tu diceris isse

ante salutatum: *iam* sumus ergo pares.

Sum comes ipse tuus tumidique anteambulo regis,  
tu comes alterius: *iam* sumus ergo pares.

Esse sat est servum, iam nolo vicarius esse:

qui rex est, regem, Maxime, non habeat.

Metrically these lines, quite aside from the refrain, are very interesting, since the poet combines most skillfully identical and variant treatment.

Before we leave monosyllables, mention should be made of one more type of repetition which employs them very largely, namely, epizeuxis. In this figure the two instances of the

<sup>89</sup> For a similar treatment cf. Bucolics 10.29-30. Line 5 of the above citation reminds us of Plautus, Most. 273.

<sup>90</sup> See also Catullus 56.1-4:61.116-118; Horace, Carm. 1.8.5-8.

monosyllable are found most frequently at the beginning of the lines. Variant metrical treatment is here, of course, almost inevitable (unless the second monosyllable is elided)<sup>41</sup>.

Horace, Carm. 1.15.9-10

Heu heu, quantus equis, quantus adest viris  
sudor<sup>42</sup>!

Epod. 2.68<sup>43</sup>

iam iam futurus rusticus.

4.20 hoc, hoc tribuno militum?

5.53-54 Nunc, nunc adeste...

7.1 Quo, quo scelesti ruitis?

Seneca, Medea 990

Iam iam recepi sceptrā, germanum, patrem.

Persius 2.50

iam dabitur, iam iam! donec deceptus et exspes<sup>44</sup>...

We may examine next the metrical treatment of certain adverbs, such as *semper*, *simul*, *unde*, *modo*, *iterum*, *illic*, *saepe*, etc. Most of these adverbs are naturally emphatic if repeated at all, and hence when repeated naturally receive identical treatment<sup>45</sup>.

Ennius, Annales 91-92

Et simul ex alto longe pulcherrima praepes  
laeva volavit avis. Simul aureus exoritur sol.

Horace, Carm. 2.9.1,9,17

Non semper imbres nubibus hispidos

.....

tu semper urges flebilibus modis

.....

flevēre semper<sup>46</sup>:....

<sup>41</sup> This type of repetition is found more frequently in the Epodes of Horace than in the works of any other Latin poet. See above, p. 24.

<sup>42</sup> The Teubner text reads *cheu*.

<sup>43</sup> Compare p. 24.

<sup>44</sup> Compare also Catullus 63.73:64.195; Aeneid 2.701:4.371; Bucolics 2.58; Seneca, Medea 13; Persius 3.23:6.67; Statius, Silvae 1.6.96; Prudentius, Hymnus Matutinus 33.

<sup>45</sup> In some cases, too, e.g. *undique*, *iterum*, only identical treatment is possible (see page 57).

<sup>46</sup> *usque*, 4, *omnis*, 6, *omnis*, 14, in which there is coincidence of ictus and word-accent, enhance the effect of the triple *semper*.

**Aeneid 2.510,515**

circumdat nequiquam umeris, et inutile ferrum  
 .....  
 Hic Hecuba et natae nequiquam altaria circum<sup>47</sup>.  
 3.185 et saepe Hesperiam, saepe Italia regna vocare.  
 3.193 adparent terrae, caelum undique et undique pontus.  
 3.436 praedicam, et repetens iterumque iterumque  
 monebo.

Examples of variant treatment of adverbs where identical treatment would have been more effective are Aeneid 2.108-111

Saepe fugam Danaï Troia cupiere relictā  
 moliri et longo fessi discedere bello  
 (fecissentque utinam!), saepe illos aspera ponti  
 interclusit hiems...

**Horace, Carm. 1.5.9-11**

qui nunc te fruitur credulus aurea,  
 qui semper vacuum, semper<sup>48</sup> amabilem  
 sperat<sup>49</sup>...

An unusual example of the conjunction *neque* thrice repeated within a single line with identical treatment (each instance carries the ictus) occurs in Plautus, Most. 264.

neque cerussam neque Melinum neque aliam ullam  
 offuciam.

Philematium had said *Cedo cerussam*: Scapha replies, 'I won't, I won't, I won't'.

<sup>47</sup> For other instances of the repetition of the above adverbs and others, with identical treatment, see Plautus, Most. 484-491; Lucilius 1220-1221; Lucretius 3.445-446; Horace, Carm. 1.15. 13-16; Serm. 1.3.9-13 (*saepe* and *modo*), 10.71-72:2.4.60-61, 8.116; Epp. 1.1.24-25; Ovid, Fasti 2.85-87; Met. 1.481-482; Tristia 1.3.51-53, 57-59; Propertius 1.3.21-23:3.15.13-15; Martial 1.79.1-2; Statius, Silvae 1.2.22; Claudian, De Raptu Pros. 1.191-192; Pervig. Ven. 89-90; Aeneid 2.368-369, 636, 756, 770:4.78-79, 351-352, 466-467, 531-534, 566-567:6.39-44, 258, 716-722; Bucolics 1.16-21:3.50-53:5.16-17:6.29-30:8.97-98.

<sup>48</sup> Identical treatment would here have been more effective. Still, it would have been impossible to give *semper-semper* identical metrical treatment while clinging to the effective anaphora in *qui-qui*; otherwise *semper qui vacuum, semper amabilem* might have been written.

<sup>49</sup> Compare also, for variant and combined treatment, Ennius, Scenica 240; Plautus, Most. 615; Lucretius 6.2-6; Catullus 63.12-13; Aeneid 1.743:2.299-303, 458-461:4.413:6.93-94, 869-877; Bucolics 1.28-30:2.16-19:8.23:9.11-17, 55-62; Horace, Serm. 1.3.7-8; Ovid, Heroides 10.109-110; Seneca, Medea 139; Juvenal 1.150-151; Propertius 2.3.17-19.

In Ovid, Met. 6.245-247, where *simul* occurs four times,  
 Ingemuere simul, simul incurvata dolore  
 membra solo posuere; simul suprema iacentes  
 lumina versarunt, animam simul exhalarunt<sup>80</sup>,  
 identical and variant treatment are combined with great skill.  
 The first and the third *simul* coincide in metrical value, and the  
 second and fourth receive similar treatment. An example il-  
 lustrating the usual treatment of repeated *etiam* is Catullus  
 63.61

Miser a miser, querendumst etiam atque etiam,  
 anime<sup>81</sup>.

I cite now some examples of the repetition of the intensive  
 pronoun *ipse*, in the nominative singular, masculine or femin-  
 ine. It almost always receives identical metrical treatment,  
 both because it is emphatic by nature, and because (especially  
 in hexameter) only one treatment is possible, unless there be  
 elision (the plural forms, of course, may be handled with more  
 freedom). Catullus 62.60-61

non aequomst pugnare, pater cui tradidit ipse,  
 ipse pater cum matre, quibus parere necessest.  
 64.26-27 Thessaliae columen Peleu, cui Iuppiter ipse,  
 ipse suos divom genitor concessit amores.  
 Aeneid 5.176

ipse gubernaclo rector subit, ipse magister<sup>82</sup>.

*Idem* and *iste* are repeated very rarely. *Ille* usually receives  
 identical treatment (the considerations noted above in connec-  
 tion with the nominative singular of *ipse* apply to the nominative  
 singular of *ille*, but not to all the other case forms). An ex-  
 ample is Catullus 58.1-3<sup>83</sup>. In Catullus 62.42, 44,

Multi illum pueri, multae optavere puellae:

<sup>80</sup> For the treatment of the perfects here see p. 68.

<sup>81</sup> Compare also Ennius, Scenica 217-218; Aeneid 4.305-309; Bucolics 4.58-59:10.13-14. But see also Aeneid 6.485 and Bucolics 2.8-9.

<sup>82</sup> Compare also Martial 8.50.20; Pervig. Ven. 13-15, 40-41, 77-79; Aeneid 2.499-502, 518-522, 617-618, 753-755:4.268-273, 356-358, 601-606:5.218-219:6.185-191; Bucolics 1.9-12:2.62-63:4.21-23, 38-43:5.35:8.92-96; Catullus 62.69-70; Juvenal 8.147-148. For identical and variant treat-  
 ment combined see e.g. Bucolics 1.39-40:5.62-64.

<sup>83</sup> Compare also Lucilius 369-370; Lucretius 3.1091-1093; Ovid, Fasti 4.91-92, 95-97; Seneca, Medea 500; Martial 8.24.6; Tibullus 1.2.17-21;

.....  
 nulli illum pueri, nullae optavere puellae,  
 though variant metrical treatment is possible, we have nevertheless identical treatment. Two examples follow in which there is variant treatment of *idem* and *illam*:

Aeneid 3.503-504                      quibus idem Dardanus auctor  
 atque idem casus...

Propertius 2.3.43  
 sive illam Hesperiiis, sive illam ostendet Eois<sup>54</sup>.

There is not space to take up the personal pronouns in detail. As a rule, they, too, follow the general principle laid down on page 44.

Adjectives next claim our attention. Many of the poets exhibit great skill in the manipulation of them, and we find that the rule given on page 44 still holds good, with but few exceptions. Examples of variant treatment of adjectives are Aeneid 1.657

At Cytherea novas artes, nova pectore versat<sup>55</sup>.  
 3.310 'Verane te facies, verus mihi nuntius adfers...'<sup>55</sup>  
 5.118 ingentemque Gyas ingenti mole Chimaeram.  
 5.136-137 Considunt transtris, intentaue brachia remis;  
 intenti expectant signum...<sup>55</sup>

Juvenal 5.133-134                      quantus  
 ex nihilo, quantus fieres Virronis amicus!  
 11.63 alter aquis, alter flammis ad sidera missus<sup>56</sup>.

Juvenal 10.196-197; Aeneid 2.274-278:4.28-29:6.469-473, 836-838:7.69-70;  
 Bucolics 1.7-9:3.43-47:4.15-16:8.49-50:10.13-14.

<sup>54</sup> Compare also for variant and combined treatment, Ennius, Scenica 270-272; Aeneid 4.238-245:6.320-326, 479-482, 512-517; Bucolics 3.61:6.67-70, 79-84:7.17-23:8.19-23:10.54-64; Martial 5.58.2-6. For variant and combined treatment of *ipse*, see also Aeneid 4.141, 147; Bucolics 1.34-40:5.62-64:7.7-11:8.106-108:10.63.

<sup>55</sup> In all these cases, to be sure, and in a large number of similar examples (see footnotes 56 and 57 below, on pages 59 and 60), if the poet was determined to use in each case the particular forms of the individual word which he did in fact repeat, only variant treatment was possible.

<sup>56</sup> For other examples of the variant treatment of adjectives see Ennius, Annales 287-288; Plautus, Most. 13; Catullus 45.21-23:62.42-44, 53-55; Lucretius 2.1-2:3.898; Aeneid 2.397-398, 458-463, 674-677, 703:3.494:4.90-92, 308-311, 657, 658-662:6.442-446, 665-667; Bucolics 1.51-54:3.59:4.39:5.44:10.39, 75-76; Horace, Carm. 1.32.11; Persius 1.87; Silius Italicus 1.393; Ausonius, Mosella 431.

We may note now examples of the repetition of adjectives with variant treatment, where similar treatment would have been more effective: Plautus, *Most.* 181

PH. Ego vérum amo: verúm volo dici mihi: mendacem ódi.

Aeneid 4.3-4 Multa viri virtus animo, multusque recursat gentis honos<sup>97</sup>.

Examples showing the triple occurrence of an adjective are Catullus 78.3-4

Gallus homost bellus: nam dulces iungit amores,  
cum puero ut bello bella puella cubet.

Here, however, if the poet was determined on the juxtaposition of *bello* and *bella*, only variant treatment was possible.

Quintus Cicero, Epigram 2 (quoted by Cruttwell, *History of Roman Literature*, p. 186):

Femina nulla bona est, et, si bona contigi: ulla,  
nescio quo fato res mala facta bona<sup>98</sup>.

Silius Italicus 1.656-657

Omnis Hiber, omnis rapidis fera Gallia turmis,  
omnis ad aestifero sitiens Libyo imminet axe.

Harmony and variety are secured in these lines by means of the combined identical and variant treatment. The treatment corresponds, it may be noted, to the normal treatment of triple monosyllables (p.49).

Statius, *Silvae* 1.2.233-234

omnis honos, cuncti veniunt ad limina fasces;  
omnis plebeio teritur praetexta tumultu.

*Cuncti* in this passage corresponds essentially to the second *omnis* in the preceding quotation, and the metrical treatment of the three numerical words in the two passages is thus the same.

Juvenal 7.189-194.....exempla novorum

fatorum transi. Felix et pulcher et acer,  
felix et sapiens et nobilis et generosus,  
appositam nigrae lunam subtexit alutae;

<sup>97</sup> Cf. also Aeneid 3.435:6.692-693; Persius 1.53-55:6.68; Ovid, *Met.* 7.198; Silius Italicus 1.242-243, etc.

<sup>98</sup> Observe that there are in fact three separate treatments of the adjective in this passage. Still the first and third examples of the word have virtually identical treatment.

felix orator quoque maximus et iaculator,  
et, si perfrixit, cantat bene...

Here the treatment of the triple *felix* is like that of the triple monosyllables in Aeneid 2.97-98, Statius, *Silvae* 1.2.267, discussed on pages 50-51.

8.213-214 cuius supplicio non debuit una parari  
simia nec serpens unus nec culleus unus<sup>59</sup>.

Lucretius 1.66-67, 71 may now be quoted<sup>60</sup>. The change in treatment from *primum*, an adverb, to *primusque* - *primus*, adjectives, is noteworthy:

primum Graius homo mortalis tollere contra  
est oculos ausus primusque obsistere contra,

.....  
naturae primus portarum claustra cupiret.

Martial 2.7 is remarkable for the varieties of treatment of the forms of the adjective *bellus* and the adverb *belle*:

Declamas belle, causas agis, Attice, belle,  
historias bellas, carmina bella facis,  
componis belle mimos, epigrammata belle,  
bellus grammaticus, bellus es astrologus,  
et belle cantas et saltas, Attice, belle,  
bellus es arte lyrae, bellus es arte pilae.  
Nil bene cum facias, facias tamen omnia belle,  
vis dicam quid sis? magnus es ardalio<sup>61</sup>.

Examples of identical metrical treatment of adjectives are found in all the poets in much larger number than those of variant treatment. It will not be necessary to specify in each case the particular effect gained through repetition, since I shall endeavor to use examples which shall be self-explanatory.

Catullus 82

Quinti, si tibi vis oculos debere Catullum  
aut aliud si quid carius est oculis,  
eripere ei noli multo quod carius illi  
est oculis seu quid carius est oculis.

<sup>59</sup> See page 60, note 58.

<sup>60</sup> See above, pp. 14-15, and page 15, note 20.

<sup>61</sup> For other instances of combined treatment compare Lucretius 5.991-993; Plautus, *Most.* 254-255; Catullus 78: 87; Propertius 4.13.48-50; Aeneid 2.189-192, 670-679, 709-716, 728-730:4.138-139:6.105-117, 618-627, 787-789; *Bucolics* 5.43-52.



- 112 Multus homo es, Naso, neque tecum multus homo  
qui  
descendit: Naso, multus es et pathicus.

Vergil, *Aeneid* 1.221-222

- nunc Amyci casum gemit et crudelia secum  
fata Lyci, fortemque Gyan fortemque Cloanthum.  
5.186-187 nec tota tamen ille prior praeunte carina,  
parte prior; . . .  
6.133-134 Quod si tantus amor menti, si tanta cupido  
bis Stygios innare lacus . . .

*Bucolics* 3.56

et nunc omnis ager, nunc omnis parturit arbos.

Horace, *Carm.* 1.15.9-10

Heu heu, quantus equis, quantus adest viris  
sudor! Quanta moves funera . . .

Ovid, *Met.* 13.301 Me pia detinuit coniunx, pia mater Achillem.

Martial 2.19

- Felicem fieri credis me, Zoile, cena?  
felicem cena, Zoile, deinde tua?  
Debet Aricino conviva recumbere clivo,  
quem tua felicem, Zoile, cena facit.  
2.58 Pexatus pulchre rides, mea Zoile, trita.  
Sunt haec trita quidem, Zoile, sed mea sunt.  
12.39 Odi te, quia bellus es, Sabelle:  
res est putida bellus et Sabellus;  
bellum denique malo quam Sabellum.  
Tabescas utinam, Sabelle, belle<sup>62</sup>.

<sup>62</sup>It should be noted that, in many cases, unless there be elision, identical treatment is unavoidable, where the poet repeats an adjective without change of form (cf. page 59, note 55). Other examples beside those to be found on pages 61-62 are Ennius, *Annales* 187-189; Lucilius 110-111, 132, 485-489; Catullus 42.11-12:62.15, 73-74:64.403-404; *Aeneid* 3.31-33, 412:4.390-395, 433-437:6.46-53, 372, 656-664, 740-741, 893-895; *Bucolics* 1.76-81:4.34, 60-62:5.46:7.55-59:9.4-9, 5-10; Horace, *A. P.* 175-176; Ovid, *Heroides* 10.94; *Met.* 5.341-343:13.301; *Rem. Am.* 265-267; Propertius 4.9.67-68; Persius 6.52-54; Juvenal 7.134-135; *Per-vig. Ven.* 32-35; Ausonius, *Mosella* 426; Claudian, *In Rufinum* II 26-28. Instances of inevitable identical treatment with slight changes in the repetend are Lucilius 995; Lucretius 2.54-55; Catullus 56.1-4; *Aeneid* 2.389-392:3.159-160:6.418-422, 576-582; Martial 1.109.19-20:11.92; Juvenal 8.270-271. For examples of adjectives to which the poets have given identical treatment deliberately, see Ennius, *Scenica* 260-261; Plautus, *Most.* 186; Catullus 49.5-7:64.334-335; Horace, *Serm.* 1.6.54-56:

We now come to the consideration of the <sup>metrical</sup> ~~material~~ treatment of verbs. It is interesting that, according to my collections, in Vergil nouns are repeated far more often than any other class of words, while in the other poets verbs constitute the repetend in the majority of cases. The predominance of instances of identical treatment in verbs in all the poets is noticeable; a verb, if repeated at all, is inherently emphatic, and its repetition therefore tends more strongly to produce a special effect of some sort than does the iteration of any other word in a sentence<sup>82</sup>. That the same is true of a great many adverbs was pointed out on page 56. In many cases, also, the metrical structure of the verb form compels identical treatment, if there is to be repetition at all. But examples of variant treatment are to be found in considerable numbers. In some cases verbs receive variant treatment obviously that an effect of variety may be produced or some rhetorical figure may be worked out. The first passage I shall cite illustrates this point: see Catullus 94.1

Mentula moechatur. Moechatur mentula certe.  
Here, if the chiasmus is to be secured, variant treatment is inevitable. Other examples of variant treatment are  
Lucilius 6.244

... quidquid habet nummorum, secum habet ipse.  
Aeneid 5.80-81

Salve, sancte parens: iterum salvete, recepti  
nequiquam cineres ...  
Martial 3.61

Esse nihil dicis quidquid petis, improbe Cinna:  
si nil, Cinna, petis, nil tibi, Cinna, nego.

A.P.37; Lucilius 218, 839-840; Lucretius 4.1259 (*crassis*): 6.777-781; Aeneid 1.408, 599:2.204-208, 667, 750:4.169, 219-227, 286-298, 398-401, 429-435:5.46-53, 320:6.43, 137-144, 308-310, 352-354, 417-423, 594-597, 599-603, 736-739, 748-754, 819-824, 828-829:7.64-70; Bucolics 4.48-49:5.20-23, 86-90:6.47-52, 62-68:7.4, 18-19:8.48-50, 58-63 (cf. Lucilius 218); Ovid, Heroides 111-115; Met. 2.284; Lucan, Phar. 1.510-513:2.212-216, 677-680; Propertius 1.3.1-3; Tibullus 4.1.19-20; Persius 1.111; Juvenal 7.84-85:12.111; Martial 1.9.1-2:4.75.1:3.63.13-14:10.35.1-4, 11-12; Silius Italicus 1.343-344; Ausonius, Mosella 258-265; Prudentius, Hymnus ante Sompnum 6.

<sup>82</sup> This would seem to be especially true of Latin, one special source of whose strength is the verb.

8.24.5-6 Qui fingit sacros auro vel marmore vultus,  
non facit ille deos: qui rogat, ille facit.

In Martial 2.5.7-8 three different verbs are repeated, two with identical and one with variant treatment:

Te tamen ut videam, duo millia non piget ire:  
ut te non videam, quattuor ire piget.

In 1.79 the repetition is extremely interesting, for a study of the effectiveness of combined treatment (in *agis - agas, est - est, desunt - desit*):

Semper agis causas et res agis, Attale, semper;  
est, non est quod agas: Attale, semper agis.  
Si res et causae desunt, agis, Attale, mulas.  
Attale, ne quod agas desit, agas animam<sup>64</sup>.

We turn now to consider instances of the identical metrical treatment of verbs. I find that, out of a great number of examples from all the poets, about half receive identical treatment because no other was possible (except through elision): reference may be made again to page 44.

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<sup>64</sup>For examples of variant or combined treatment of verbs where a similar treatment would have been more effective, see Aeneid 2.306:3.470, 603:6.617:7.41-42; Terence, Phormio 286-287; Lucretius 6.299-300; Catullus 9.3-5; Horace, Carm. 2.17.10:4.2.14-15, 4.70; Ovid, Met. 1.514; Seneca, Medea 13-16, 845; Persius 1.53-54: 2.68: 5.132-133; Juvenal 8.171-172:10.188; Statius, Silvae 1.2.33-34. It should be noted, however, that in some of these examples identical treatment was impossible because of a change of form in the repetend. For instances of varied treatment in general (to many of which the point just made applies), compare Aeneid 2.74-76, 347-350, 555-561:4.173-175, 381-384: 5.231:6.191-201, 421-422, 454, 490-495, 622, 653-655:7.54-55; Bucolics 3.49-50:4.1-3, 6:6.55-59, 69-72, 83-86:8.5-8:10.16-17, 24-26; Ennius, Annales 359, 429; Scenica, 240; Plautus, Most. 595, 778; Lucilius 27-28, 33; Lucretius 2.1022; Catullus 61.204:94.1:110.4-5; Horace, Epp. 1.1.94-96: 2.1.46; Ovid, Heroides 5.30-31; Lucan, Phar. 5.793-796; Seneca, Medea 25, 32, 199-200, 423, 560-561; Propertius 2.8.7-8; Persius 5.66; Juvenal 3.190:7.90, 223. For examples of combined treatment, see Aeneid 4.246-256, 290-299, 431-437, 654-655:6.697-700; Bucolics 8.77-78:10.19-21; Ennius, Annales 493; Plautus, Most. 59, 303-305, 455-462, 553-555; Lucilius 369-370, 1284-1286; Terence, Phormio 206-208; Heaut. 322-324, 924-925; Varro, Eumenides XXVI-XXVII; Ovid, Met. 1.498-500; Seneca, Medea 447-450, 911-913; Persius 1.27; Statius, Silvae 1.3.83-88; Martial 1.32.1-2:9.88.1-3.

*Aeneid* 2.143-144

intemerata fides, oro, miserere laborum  
tantorum, miserere animi non digna ferentis.

2.702 Di patrii, servate domum, servate nepotem.

3.639 Sed fugite, o miseri, fugite, atque ab litore funem.

4.659-660 Dixit, et os impressa toro, "moriemur inultae,  
sed moriamur" ait...

*Bucolics* 3.85-86

Pierides, vitulam lectori pascite vestro.  
Pollio et ipse facit nova carmina: pascite taurum.

4.50,52 Aspice convexo nutantem pondere mundum,

.....  
Aspice, venturo laetentur ut omnia saeclo!

8.68, 72, 76, etc.

Ducite ab urbe domum, mea carmina, ducite  
Daphnim.

*Catullus* 64.327, 333, 337, etc.

Currite ducentes subtegmina, currite, fusi.

*Horace, A. P.* 269

nocturna versate manu, versate diurna.

*Lucan, Phar.* 10.312, 314

qua dirimunt Arabum populis Aegyptia rura

.....  
qua dirimunt nostrum rubro commercia ponto.

*Juvenal* 10.8

... nocitura toga, nocitura petuntur.

*Statius, Silvae* 1.4.123-124

Nectite nunc laetae candentia fila, sorores,  
nectite! nemo modum transmissi computet aevi.

*Pervigilium Veneris* 1, 8, 36, etc.

Cras amet qui numquam amavit quique amavit cras  
amet.

*Claudian, In Eutropium* II Praef. 59

Emeritum suspende sagum, suspende pharetram.

*Prudentius, Hymnus Omni Hora* 82

Solve vocem mens sonoram, solve linguam mo-  
bilem<sup>65</sup>.

<sup>65</sup> For other examples see *Aeneid* 2.325, 498-499, 753-754:4.65-69, 312-313, 419-420:6.186-193, 477-485, 509-512, 669-677; *Bucolics* 1.75:2.63-64:4.24-25, 60-62:5.10-12:6.5-6, 14-16, 55-56:7.44:8.8-9, 61, 108:9.7-11, 61-67,

I cite now some examples of the repetition of verbs with deliberate identical treatment. In practically every case some distinct effect is gained or at least aided by the repetition of the verb.

Aeneid 1.421-422

Miratur molem Aeneas, magalia quondam,  
miratur portas strepitumque et strata viarum<sup>66</sup>.

2.483-484 Apparet domus intus, et atria longa patescunt;  
apparet Priami et veterum penetralia regum<sup>67</sup>.

2.560-562 .....  
subiit cari genitoris imago,

.....  
vitam exhalantem; subiit deserta Creusa.

3.623, 626 Vidi egomet, duo de numero cum corpora nostro

.....  
limina; vidi atro cum membra fluentia tabo<sup>68</sup>.

6.51-52 "Cessas in vota precesque,

Tros" ait "Aenea? Cessas?"

6.546 I decus, i, nostrum; melioribus utere fati!

Bucolics 3.104, 106

Dic, quibus in terris—et eris mihi magnus Apollo—

.....

Dic, quibus in terris inscripti nomina regum.

Plautus, Most. 7-8

An ruri censes te esse? Abscede ab aedibus.

Abi rus: abi dierecte. Abscede ab aedibus<sup>69</sup>.

64-65:10.77; Plautus, Most. 273; Lucilius 184-185; Catullus 42.11-12:92. 2-4; Horace, Carm. 2.3.17-19, 19.7-8:4.2.33-41; Epod. 17.7; Ovid, Fasti 1.67-69; Lucan, Phar. 7.512-514:9.953-954; Seneca, Medea 828-829; Tibullus 2.6.52; Persius 3.88-89:6.68; Juvenal 7.184-185, 197-198; Silius Italicus 1.568-571:17.652-653; Martial 1.32, 33.4:2.5.7-8, 7.7; Pervig. Ven. 89-92.

<sup>66</sup> The repetition here lays stress on the recurrence of the feeling of astonishment. In 1.709, mirantur dona Aeneae, mirantur Iulum, the nouns which represent the various objects of the Tyrian's astonishment are of prime importance; the variant treatment, then, of both verb and nouns is effective.

<sup>67</sup> The repetition here gives the effect of a strong *ecce . . . ecce*, or *en . . . en*.

<sup>68</sup> Here the identity extends even to the elision in both verses of the final syllable of *vidi*.

<sup>69</sup> Here, if we take *dierecte* as a quadrisyllable, with each syllable long, we get identical treatment also in *abi-abi*. Further, *rus* and *dierecte*, the important words, will then be brought out most sharply by the ictuses they carry; to the city slave going to the country and going to

Catullus 8.11-12, 19

Sed obstinata mente perfer, obdura.  
Vale, puella. Iam Catullus obdurat,

.....

at tu, Catulle, destinatus obdura<sup>70</sup>.

Horace, Carm. 2.4.4-5 ... movit Achillem,  
movit Aiace[m] Telamone natum.

Ovid, Rem. Am. 265, 267

Omnia fecisti, ne callidus hospes abiret:

.....

omnia fecisti, ne te ferus ureret ignis.

Seneca, Medea 140-141 ... Si potest, vivat meus,  
ut fuit Iason; si minus, vivat tamen.

Persius 3.41-42

purpureas subter cervices terruit, *im*us,  
*im*us *praecipites*, quam si sibi dicat et intus.

Martial 12.80.1

Ne laudet dignos, laudat Callistratus omnes.

Prudentius, Hymnus Omni Hora 22-23

Psallat altitudo caeli, psallant omnes angeli,  
quidquid est virtutis usquam, psallat in laudem  
Dei<sup>71</sup>.

We may observe now some variations in the treatment of the perfect indicative active, third plural. It is to be noted that in hexameters only one treatment of perfects in *-ēre* preceded by

the devil are expressions for the one idea. For the scansion of *dierecte* here adopted see e.g. Sonnenschein ad loc. (first edition). This example is but one of many where the principles laid down in this chapter have important bearing on interpretation or on the determination of the text (see e. g. page 76, note 90).

<sup>70</sup> This verbal antistrophe is unusual.

<sup>71</sup> Compare also Aeneid 2.80, 105-114:4.83, 438, 590-593, 669-674, 678-680:6.36-40, 46-53, 122-123, 342-348; Bucolics 3.21-23:6.61-64:9.39-43:10.28-31, 31-41, 50-59; Ennius, Scenica 28; Plautus, Most. 1-5, 329, 489-491, 671-672, 1028-1029; Lucilius 203-205, 486-488, 729-730, 839-840, 1015-1016; Terence, Phormio 352-353, 414-415; Catullus 52.1-4:61.210-211; Horace, Carm. 1.19.5-7; Epod. 6.11-12; Epp. 2.2.37-40; Ovid, Met. 1.481-482; Rem. Am. 257-258; Seneca, Medea 272-273, 505-506; Propertius 3.25.41-44; Tibullus 3.6.19-21:4.2.11-12; Lucan, Phar. 7.197-203:8.194-196; Persius 2.49:5.84-87; Juvenal 5.112-113:7.50-51:10.173-176:13.33-34; Silius Italicus 1.465:3.116:10.515; Pervig. Ven. 38-41; Martial Lib. Ep. 29.1:1.109.22-23:1.76:2.38.1-2:7.43.1-4:9.97.1-11:10.35.1-4, 11-12

two long syllables or by two short syllables is possible. Such treatment may be seen to good advantage in Catullus 62.42,44

multi illum pueri, multae optavere puellae:

.....  
nulli illum pueri, nullae optavere puellae<sup>23</sup>.

62.53-55 hanc nulli agricolae, nulli coluere bubulci

.....  
multi illum agricolae, multi coluere bubulci.

Claudian, In Eutropium II Praef. 47-48

Vive pudor fati! En quem tremuere tot urbes!  
en cuius populi sustinuerunt iugum!

Perfects in *-arunt*, *-erunt* may be handled with more freedom. So in Ovid, Met. 6.245-247, though *ingemuere* and *posuere* are of necessity treated identically, there is variant treatment of *versarunt* and *exhalarunt*:

ingemuere simul, simul incurvata dolore  
membra solo posuere; simul suprema iacentes  
lumina versarunt, animam simul exhalarunt.

To Catullus 62.28, quae pepigere viri, pepigerunt ante parentes, and Vergil, Bucolics 10.13 ff., reference has already been made (page 3). On the latter passage, which runs

Illum etiam lauri, etiam flevire myricae.  
Piniifer illum etiam sola sub rupe iacentem  
Maenalus, et gelidi fleverunt saxa Lycae,

the poet was free, had he so desired, to vary his treatment. For an instance of variant treatment of the perfect indicative third plural, made possible by elision, Aeneid 6.191,201 may be cited:

ipsa sub ora viri caelo venere volantes,

.....  
Inde ubi venere ad fauces grave olentis Avern.

Perhaps the most remarkable instance of varied treatment, however, is Lucretius 6.2-5. In these lines the poet, using certain metrical 'licenses', has *dididērunt* and *dedērunt* in verses 2 and 4, differing in metrical treatment from *recreaverunt*, *rogarunt* and *genuere*:

dididerunt quondam praeclaro nomine Athenae  
et recreaverunt vitam legesque rogarunt,

<sup>23</sup> Compare also Horace, Carm. 4.13.1-2.

et primae dederunt solacia dulcia vitae,  
cum genuere virum tali cum corde repertum.

The metrical treatment of proper names next claims our attention. We find identical treatment in the large majority of cases, especially where the vocative is employed. This is due partly to the character of a proper name as such<sup>73</sup>, partly to metrical necessity. The cases in which proper names are repeated with variant treatment are comparatively few; in nearly every such case a change of form is responsible for the variant treatment. In other instances change of emphasis in the thought determines the metrical treatment: see notes 75-76 below.

Aeneid 3.251

quae Phoebo pater omnipotens, mihi Phoebus  
Apollo.

*Phoebus Apollo* is a very convenient verse close in hexameters<sup>74</sup>.

Horace, Serm. 1.7.23-24

... laudat Brutum laudatque cohortem;  
solem Asiae Brutum appellat<sup>75</sup>...

1.10.1-2 Nempe incompósito dixi pede currere versus  
Lucili. Quis tam Lucili fautor ineptest<sup>76</sup>...

Juvenal 8.147, 151 (only a slight variation, for metrical expediency):

carpento rapitur pinguis Lateranus, et ipse,  
.....  
cum fuerit, clara Lateranus luce flagellum.  
11.125, et Mauri celeres et Mauro obscurior Indus<sup>77</sup>,

<sup>73</sup> The force and value of the proper name are well brought out in those cases in which a speaker uses his own name instead of employing some form of *ego* or *meus*: compare e.g. Aen. 1.48:2.79:3.433:4.308:5.194, 354:6.510; Plaut. Most. 353; Lucan 1.338-340; Xen. Anab. 1.4.16 *μηκέτι με Κύρον νομίζετε*.

<sup>74</sup> It occurs only once, however, in the Aeneid.

<sup>75</sup> In 24 the emphasis is on *solem Asiae*, Persius's designation of Brutus, rather than on *Brutum*.

<sup>76</sup> The major emphasis in *Quis... est* is on *fautor inepte*: 'who supports even Lucilius to that extent?'

<sup>77</sup> Compare also Aeneid 2.56-60:3.500:4.117-124, 142-150:6.162-164, 495-496, 705-714, 789-792, 888-897; Bucolics 2.17-23:3.62:7.22-26:8.95-96, 96-98:9.26-27; Ennius, Annales 117; Lucilius 93-94; Catullus 56.1-3; Horace, Carm. 1.12.51-52:2.13.18; Serm. 1.7.23-24, 10.2; Juvenal 3.53:5.149:



shows clever metrical treatment. *Mauri* is the important word in the first part of the clause, *Indus* in the second. The poet, therefore, weakens *Mauro* doubly, by varying the metrical treatment and by subjecting its last syllable to elision.

In Vergil, in approximately half of the instances of the repetition of proper names with identical treatment, metrical necessity conditions the treatment, if there is to be repetition at all. In other poets such examples outnumber the instances of deliberate identical treatment two to one (see again page 44). It must be borne in mind, again, at this point, that elision is left out of consideration. I cite as examples, Aeneid 2.122, 128

Hic Ithacus vatem magno Calchanta tumultu

.....  
vix tandem, magnis Ithaci clamoribus actus.

6.337,341 Ecce gubernator sese Palinurus agebat,

.....  
sic prior adloquitur: "quis te, Palinure, deorum..."

Bucolics 2.69

8.1,5 A Corydon, Corydon, quae te dementia cepit!  
Pastorum Musam Damonis et Alpheisiboei—

.....  
Damonis Musam dicemus et Alpheisiboei—"78

10.37-38,41 Certe, sive mihi Phyllis, sive esset *Amyntas*  
seu quicumque furor—quid tum, si fuscus *Amyntas*;

.....  
serta mihi Phyllis legeret, cantaret *Amyntas*.

Ennius, Annales III:

sese sic memorant "O Romule, Romule die"...

Catullus 58.1-2 Caeli, Lesbia nostra, Lesbia illa,  
illa Lesbia,...

Horace, Carm. 2.14.1-2

Eheu! fugaces, Postume, Postume,  
labuntur anni...

4.13.1-2 Audivere, Lyce, di mea vota, di  
audivere, Lyce: fis anus...

Ovid, Met. 8.231-233

At pater infelix, nec iam pater, "Icare", dixit,

8.269-271: 11.125; Ovid, Heroides 5.29-32; Martial 11.48.2-4; Ausonius, Mosella 417-418.

"For the position of the proper name here see above, pp. 20-21.

"Icare", dixit, "ubi es? qua te regione requiram?  
Icare", dicebat, pennas aspexit in undis<sup>70</sup>.

We may now assemble some examples of repetition with deliberate identical metrical treatment.

*Aeneid* 3.437-438

Iunonis magnae primum prece numen adora;  
Iunoni cane vota libens, dominamque potentem.

4.247-248

Atlantis duri, caelum qui vertice fulcit,  
Atlantis, cinctum adsidue cui nubibus atris.

*Bucolics* 6.20-21

addit se sociam, timidisque supervenit Aegle,  
Aegle<sup>80</sup>, naiadum pulcherrima . . .

8.55-56

certent et cynis ululae; sit Tityrus Orpheus,  
Orpheus<sup>80</sup> in silvis, inter delphinas Arion.

8.93-94

terra, tibi mando; debent haec pignora Daphnim.  
Ducite ad urbe domum, mea carmina, ducite  
Daphnim<sup>81</sup>

*Catullus* 64.285-286

confestim Penios adest, viridantia Tempe,  
Tempe<sup>80</sup> quae silvae cingunt super inpendentes.

<sup>70</sup> Compare also *Aeneid* 1.553-554:2.36-49, 90-98, 371-382, 389-398, 462-466, 501-506, 518-541, 674-682, 769-784:3.209-210, 253-254, 523-524:4.252-258, 345-346, 416-421:5.322-323:6.166, 579-586:7.92-103; *Bucolics* 1.31-32:2.1-6, 35-39, 56-60:3.76-79:4.58-59:5.8-18, 43-45:7.2-3, 16-20, 63, 70:8.77-78:9.10-18, 23-24, 46-50:10.37-41; *Catullus* 8.12-19:29.5-9:45.21-23:52.1-4:62.20-26:92.1-2; *Horace, Carm.* 1.13.1-2:4.2.49-50; *Ovid, Met.* 4.142-143:5.625:6.273:13.130-179, 273-301:15.862-863; *Lucan, Phar.* 7.544-547; *Seneca, De Corsica* (*Poet. Lat. Min.* 4 pp. 55-56) 1-5; *Propertius* 1.12.20:3.16.41:4.1.63-64, 8.68-70; *Silius Italicus* 1.392-394; *Juvenal* 1.125-126:5.135:7.145-147:8.159-160, 243-244; *Pervig. Ven.* 51-52. In *Martial* proper names are repeated with great skill and effectiveness. See, in addition to the above citations, 1.9.1-2, 33.1-3, 79.1-4, 117.1-18:2.7.1-5, 19.1-4:3.61.1-2, 63.1-4:4.69.2-4:5.29.1-4, 58.1-8:6.35.2-6, 63.2-8:7.43.1-4, 92.2-10:8.50.18-19:10.43.12, 89.1-5:11.92.1-2:12.39.1-4.

<sup>80</sup> Compare above, p. 21, note 37.

<sup>81</sup> Compare what was said above, p. 20, of Vergil's fondness for repeating proper names at verse-ends. Compare also *Aeneid* 2.270-282, 622-625:4.312-313, 694-700:5.116-117, 252-254:6.322-331, 403-413, 467-475, 539-559, 584-586, 703-711, 713-723, 766-770:7.47-48; *Bucolics* 3.2, 60:5.57-66:7.1-9:8.26-29:10.72-73; *Terence, Phormio* 373-374; *Catullus* 4.27:34.1-3:61.124-125:62.5:65.20:68.99:78.1-5:95.1-6:100.1:112.1-2; *Ovid, Tristia* 1.3.85-86; *Silius Italicus* 10.515-519; *Martial* 1.109.19-21:5.24.1-15:8.5.1-2; *Ausonius, Mosella* 359-361.

Tibullus 1.7.39-41

Bacchus et agricolae magno confecta labore

pectora tristitiae dissolvenda dedit.

Bacchus et adflictis requiem mortalibus affert.

Martial 2.20.1 Carmina Paulus emit, recitat sua carmina  
Paulus

Claudian, *De Raptu Pros.* 1.134-135

Mars clipeo melior, Phoebus praestantior arcu.

Mars donat Rhodopen, Phoebus largitur Amyclas.

Finally, I cite a few examples of the combined identical and variant treatment of proper names. In nearly every case a change of form is largely instrumental in bringing about this treatment.

Aeneid 2.318-319, 322

Ecce autem telis Panthus elapsus Achivom,

Panthus Othryades, arcis Phoebeique sacerdos,

.....

"Quo res summa loco, Panthu? Quam prendimus  
arcem?"

Bucolics 2.31-33

Mecum una in silvis imitabere Pana canendo—

Pan primus calamos cera coniungere pluris

instituit; Pan curat ovis oviumque magistros<sup>22</sup>.

5.51-52

dicemus, Daphnimque tuum tollemus ad astra;

Daphnim ad astra feremus: amavit nos quoque

Daphnis.

Catullus 100.1, 5, 8

Caelius Aufilenum et Quintus Aufilenam

.....

Cui faveam potius? Caeli, tibi: nam tua nobis

.....

Sis felix, Caeli, sis in amore potens.

Ovid, *Fasti* 6.295, 298-299

Esse diu stultus Vestae simulacra putavi,

.....

Effigiem nullam Vesta nec ignis habet.

Stat vi terra sua: vi stando Vesta vocatur.

Persius 5.79-81

Marcus Dama. papae! Marco spondente recusas

credere tu nummos? Marco sub iudice palles?

Marcus dixit: ita est; adsigna, Marce, tabellas.

<sup>22</sup> The Teubner text omits lines 32-33.

Martial 10.101

Elysio redeat si forte remissus ab agro  
ille suo felix Caesare Gabba vetus,  
qui Capitolinum pariter Gabbamque iocantes  
audierit, dicet: "Rustice Gabba, tace"<sup>88</sup>.

We enter now upon the discussion and illustration of the metrical treatment of nouns. In Vergil nouns are repeated more frequently than any other class of words (page 63), while in the other poets verbs are repeated more frequently; in Aeneid 6 the preponderance of examples of the repetition of nouns over those of the recurrence of verbs is especially marked.

The first example to be cited here will illustrate variant treatment; in some cases, at least, the consideration which prompted the variant treatment or made it seem desirable may be discerned. See Catullus 62.21-22

Qui natam possis complexu avellere matris,  
complexu matris retinentem avellere natam.

In these two lines the verb *avellere* receives (necessarily) similar treatment, the idea contained in it being the most important in the sentence. *Natam*, *complexu* and *matris* receive variant treatment. The variant treatment in these two lines serves also as a diversion from *Hesperie, qui caelo* which begins lines 22 and 26.

Aeneid 3.80

Rex Anius, rex idem hominum Phoebique sacerdos.  
3.119 taurum Neptuno, taurum tibi, pulcher Apollo.  
Here, it may be said, *tibi* rather than the second *taurum* needs the weight of the ictus.

3.247-248 Bellum etiam pro caede boum stratisque iuven-  
Laomedontiadae, bellumne inferre paratis?<sup>84</sup>

5.324 ecce volat calcemque terit iam calce Diore<sup>84</sup>.  
6.46 tempus ait; "Deus, ecce, deus . . ."<sup>84</sup>

Horace, Carm. 1.3.27-29

Audax Iapeti genus  
ignem fraude mala gentibus intulit.  
Post ignem aetheria domo . . .

<sup>88</sup> Compare also Aeneid 2.176-185:6.69-77; Bucolics 5.20-30:6.7-12:8.81-85:9.53-61:10.2-10; Catullus 64.19-21; Ovid, Amores 1.15.29-30; Martial 11.80.1-8.

<sup>84</sup> Similar treatment would, I think, have been more effective here.

1.12.50-52     ... tibi cura magni  
                   Caesaris fatis data: tu secundo  
                   Caesare regnes<sup>85</sup>.

Seneca, Medea 168

NUTR. Rex est timendus. MED. Rex meus fuerat pater.

950-952     ... haut aliter meum  
                   cor fluctuatur. Ira pietatem fugat  
                   iramque pietas—cede pietati, dolor.

Here variant treatment (*ira - iram*) and identical treatment (in the triple *pietas*) are skillfully combined.

Ovid, Fasti 2.85-86

Saepe sequens agnam lupus est a voce retentus,  
                   saepe avidum fugiens restitit agna lupum.

Here variant treatment is made possible or at least helped by a skillfully manipulated polyptoton.

The situation is similar in Claudian, De IV Con. Hon. Aug. 349-350

Nunc eques in medias equitum te consere turmas,  
                   nunc pedes assistas pediti<sup>86</sup>.

We come now to instances of identical metrical treatment in the repetition of nouns. This treatment is far more frequent in all the poets than variant treatment. In a large number of cases identical treatment is made necessary by the meter<sup>87</sup>; in Vergil the instances of forced and of deliberate identical treatment are approximately equal in number, while in other poets the former type predominates. I cite first some examples of

<sup>85</sup> Here the nature of the verse-forms made variant treatment inevitable, or at least highly probable, if *Caesaris* and *Caesare* were to be used in adjacent lines.

<sup>86</sup> I refer here to a very few of the great number of examples of variant treatment: Aeneid 2.24-28, 127-129, 330-335, 468-470, 490-493, 602, 632-633, 663-666, 733, 746-749, 777-783:3.265, 539-540:4.25-26, 420-424, 628, 629:6.86, 109-112, 310-312, 380, 406, 661-663, 857-859:10.361; Bucolics 1.6-7:2.56-57, 63-64:4.15:5.64:6.32-37, 55-56:8.56-58:9.10-11; Ennius, Annales 187-191; Terence, Phormio 352-353, 397-398; Lucilius 140, 1220-1221; Catullus 31.1:112.1-2; Lucretius 1.688-691; Horace, Carm. 3.16.15; Ovid, Met. 7.198; Lucan, Phar. 8.194-196; Seneca, Medea 487-488, 967-969; Statius, Silvae 1.3.99-102; Juvenal 5.49-51, 114:7.157-158:10.98-101; Ausonius, Mosella 29-31, 355-356.

<sup>87</sup> Elision is again disregarded.

identical treatment made necessary by the meter (if there is to be repetition at all: see page 44).

Aeneid 2.116, 118

Sanguine placastis ventos et virgine caesa,  
.....  
sanguine quaerendi reditus...

2.405-406 ad caelum tendens ardentia lumina frustra,  
lumina, nam teneras arcebant vincula palmas  
4.173-174 Extemplo Libyae magnas it Fama per urbes,  
Fama, malum qua non aliud velocius ullum.  
6.303,306 et ferruginea subvectat corpora cumba,  
.....

matres atque viri, defunctaque corpora vita.

Bucolics 1.3-4

nos patriae fines et dulcia linquimus arva:  
nos patriam fugimus...

Catullus 94.1-2

Mentula moechatur. Moechatur mentula certe.

Horace, Carm. 1.35.15

ad arma cessantes, ad arma<sup>88</sup>.

Seneca, Medea 55

quae scelere parta est, scelere linquenda est domus.

Martial 1.47

Nuper erat medicus, nunc est vispillo Diaulus:  
quod vispillo facit, fecerat et medicus.

Pervigilium Veneris 53-56

Ruris hic erunt puellae vel puellae fontium  
.....  
iussit at nudo puellas nil Amori credere<sup>89</sup>.

<sup>88</sup> This type of repetition, involving a phrase, is not at all frequent in Horace.

<sup>89</sup> Compare also (again, to save space, reference is made to a small percentage of the available passages) Aeneid 2.179-181, 187-193, 385-387, 389-392, 668:4.1-5,4-11, 8-9, 13-22, 409-416, 476-478, 495-498, 688-691:6.51-55, 136-141, 225-230, 231-233, 335-355, 403-405, 507-509, 587-591, 599-604, 653-655, 695-698, 714-731, 774-776, 812-819, 900-901:7.9-13, 30-36, 50-52; Bucolics 1.47-52, 75-78:3.44-48, 93-98:6.25:7.52-56, 62-64:8.10-12, 92-93, 103-108:10.3, 53-54; Ennius, Scenica 322-323; Lucilius 27-30, 1334-1335; Lucretius 2.54-58; Catullus 3.3-4:34.2-4:49.5-6:51.13-15:61.128-140:62.42-47, 53-55:67.12-14:82.1-4; Horace, Carm. 4.2.13; Epod. 14.5-6; Serm. 1.6.45-46; Ovid, Amores 1.3.20-21; Fasti 1.68; Met. 1.111, 504-505, 556:12.241; Tristia 1.3.86; Tibullus 1.2.7-9; Propertius 2.3.19-

For examples of the deliberate identical treatment of nouns, compare Aeneid 2.162, 170

Omnis spes Danaum et coepti fiducia belli  
 .....  
 spes Danaum, fractae vires, aversa deae mens.  
 4.527, 530 rura tenent, somno positae sub nocte silenti  
 .....  
 solvitur in somnos, oculisque aut pectore noctem ...  
 6.765 educet silvis regem regumque parentem ...  
 Bucolics 3.3, 5

Infelix o semper, oves, pecus! ipse Neaeram  
 .....  
 hic alienus ovis custos bis mulget in hora.  
 9.47-48 Ecce Dionaei processit Caesaris astrum,  
 astrum, quo segetes gauderent frugibus ...

One of the best examples of this type of iteration is Plautus; Most. 561-612, especially in the Danista's words in 603-605

Cedo faenus, redde faenus, faenus reddite.  
 Daturin estis faenus actutum mihi?  
 Datur faenus mihi?

To this Tranio replies with biting sarcasm, in 605-606, Faenus illic, faenus hic! nescit quidem nisi faenus fabularier. 'Interest to right of us, interest to left of us'<sup>90</sup> ~~cries Tranio~~, etc.

Catullus 62.60-61

non aequomst pugnare, pater cui tradidit ipse,  
 ipse pater cum matre, quibus parere necesse est.

Horace, Epp. 1.1.53

O cives, cives, quaerenda pecunia primumst.

22, 8.7-8:4.9.67-68; Lucan, Phar. 1.25-27:3.647-654:7.157-160, 551-557:8.474-480; Silius Italicus 1.517-519:15.580-583; Statius, Silvae 1.6.76-81; Juvenal 3.158:4.35-36:12.111; Martial 1.76.1-2:2.20.1, 41.1-4:5.29.1-4:8.5.1-2:9.88.1-3, 97.1-12; Ausonius, Mosella 196-197; Pervig. Ven. 28-35, 37-41, 76-77; Prudentius, Hymnus ad Incensum Lucernae 154.

<sup>90</sup> In Most. 561-612 only once does *faenus* fail to show complete coincidence of word accent and ictus: this is in 605, where the editors read, at the beginning of the verse, *datur faenus mihi*? This reading is surely wrong; we need the coincidence, if anywhere, immediately before Tranio's comment *Faenus illic, faenus hic* (see above, p. 9). Read *datur mihi (mī) faenus?* and we have coincidence restored, as everywhere else in this whole passage. P reads *Date mihi fenus*. Leo suggested *datin faenus?* (if I understand his critical note); this too would restore the coincidence of ictus and word-accent.

Seneca, *Medea* 107-108

concesso, iuvenes, ludite iurgio,  
hinc illinc, iuvenes, mittite carmina.

Martial 1.9.1-2

Bellus homo et magnus vis idem Cotta, videri:  
sed qui bellus homo est, Cotta, pusillus homo est<sup>1</sup>.

Examples of combined identical and variant treatment of repeated nouns, wherein may be seen harmony and variety side by side, are *Aeneid* 3.539-540

Et pater Anchises: "Bellum, o terra hospita, portas;  
bello armantur equi, bellum haec armenta minantur".

4.134, 138-139

Poenorum expectant, ostroque insignis et auro  
.....  
cui pharetra ex auro, crines nodantur in aurum,  
aurea purpuream subnectit fibula vestem.

*Bucolics* 10.21, 28-29

Omnes "Unde amor iste" rogant "tibi?" Venit  
Apollo:

.....  
"Ecquis erit modus?" inquit. "Amor non talia  
curat;  
nec lacrimis crudelis Amor, nec gramina rivis".

Lucilius 244-246

bulgam, et quidquid habet nummorum, secum  
habet ipse,  
cum bulga cenat, dormit, lavit. Omnia in una  
sunt homini bulga: bulga haec devincta <la>certo  
est.

<sup>1</sup> Here the adjectives are the important words.—For a very few out of the all but numberless examples of this type of iteration see *Aeneid* 2.157-158, 443-447, 508-511, 608-609, 768-772:4.56-62, 200-204, 342-348, 356-358, 404-406, 412-414, 435-438:6.6-7, 78-82, 92-97, 159-166, 179-186, 203-206, 268-271, 289-294, 415-419, 491-492, 523-525, 614-615, 839-842:7.23-27; *Bucolics* 1.19-25:2.60-62, 68:3.1-5, 104-106:4.3, 60-62:5.32-33:6.47-52:7.41-45, 65-68:8.43-47, 55-61, 82-83:10.75-76; Ennius, *Annales* 1-2, 177, 288-289; Plautus, *Most.* 637-642; Lucilius 839-840, 1015-1016, 1326-1333; Catullus 42.11-12:62.45-56:64.256-259; Horace, *Carm.* 2.16.1-6:4.13.1; Epp. 1.1.65-66; Ovid, *Fasti* 6.299; *Heroides* 10.93-94; *Met.* 1.481-482; Lucan, *Phar.* 2.448-450:5.546-548:6.257-259; Seneca, *Medea* 649-650, 932-933; Silius Italicus 3.425-426; Statius, *Silvae* 1.5.48-49; Martial 1.117.2-5:6.35.1-6; Juvenal 7.197-198; Ausonius, *Mosella* 323-324, 479-481.



Horace, Serm. 1.4.48-49, 53, 56 "At pater ardens  
 saevit, quod meretrice nepos insanus amica  
 .....  
 audiret leviora, pater si viveret?..."  
 .....  
 quo personatus pacto pater...

Martial 2.19

Felicem fieri credis me, Zoile, *cena*?  
 Felicem *cena*, Zoile, deinde tua?  
 Debet Aricino conviva recumbere clivo,  
 quem tua felicem, Zoile, *cena* facit?<sup>22</sup>

11.18.1-3 Donasti, Lupe, rus sub urbe nobis,  
 sed rus est mihi maius in fenestra.  
 Rus hoc dicere, rus potes vocare?<sup>23</sup>

Finally, attention may be called to some alterations of quantity in repetitions; such alterations are due, it would seem, to metrical exigencies. On Horace, Carm. 1.32.11, *et Lycum nigris oculis nigroque*, Mr. T. E. Page wrote as follows: 'When the Roman poets repeat a word they often so place it that the ictus falls differently on it in the two positions. ... In consequence of this fondness the poets often absolutely alter the quantity of a word when they repeat it'. Since it has been shown in the preceding pages that repetition with identical treatment is, to say the least, quite as common as repetition with variant treatment, and, further, that identical treatment is regularly employed where emphasis, emotional or rhetorical effects are desired, it seems hardly right to attribute the instances of the alteration of quantity to the poet's fondness for repetition with a changed accent, as Mr. Page seems to do. Further, Mr. Page combines, without differentiation, examples

<sup>22</sup> This epigram has been quoted twice before (pp. 62 and 71, footnote 79), for *felicem* and *Zoile*, respectively. Many of the epigrams thus contain two or more parts of speech with interesting metrical treatment.

<sup>23</sup> Compare also Aeneid 2.314-317, 315-322:4.151-164, 555-560:6.60-73.64-68, 204-208, 820-832; Bucolics 2.17-23:3.102-109:8.47-50, 67-70; Ennius, Scenica 234-236; Plautus, Most. 248-251, 832-838; Lucilius 20-22; Terence, Phormio 385-386; Lucretius 4.416-419, 1257-1261; Catullus 64.213-216; Seneca, Medea 290-293; Tibullus 2.6.20-27; Persius 2.53-59; Martial 1.100.1-2:3.63.1-4; Pervig. Ven. 2-3, 49-52; Prudentius, Hymnus ante Sompnum 7-8.

which show two different types of things: (a) alteration of vowel quantity, as in Theocritus 6.19, τὰ μὴ καλὰ καλὰ πέφανται, Lucretius 4.1259 *liquidis et liquida* (see Munro ad loc.), Lucretius 2.452, 464, 466 *fluvido, flūvida, flūvidus* (see Munro ad loc.), and (b) change in syllable quantity, as in Horace's own *nigris - nigro*, and Vergil, Aeneid 2.663 *ante ora patris, patrem*, etc. Examples of (b) are not rare; those of (a), with which alone we are concerned here, are, I think, rare<sup>84</sup>. At any rate Lucilius 354-355 and Martial 9.11.14-15 animadvert unfavorably on \**Apes* \**Apes* in Iliad 5.31<sup>85</sup>. Examples from Latin, in addition to those cited above, are Vergil, Bucolics 3.79 et longum "Formose, vale, vale", inquit, "Iolla".

6.43-44 . . . . Hylan nautae quo fonte relictum  
clamassent, ut litus "Hyla, Hyla" omne sonaret.

<sup>84</sup> Compare e.g. beside those given above, Ovid, Met. 13.607-608. I disregard, for obvious reasons, passages showing the two possible metrical treatments of such words as *mihi, tibi*.

<sup>85</sup> See Leaf ad loc. Reference may be allowed here to some pertinent Greek examples: Theocr. 8.19; Callim. Hym. Iov. 55.

## V I T Á.

Hubert McNeill Poteat was born December 12, 1886, at Wake Forest, North Carolina. He was graduated from Wake Forest College with the degree of Bachelor of Arts in 1906. In 1905-1908 he was Instructor in Latin in the College, pursuing, at the same time, his studies for the degree of Master of Arts, which he received in 1908. In 1908-1910 he held at Columbia University the Drisler Fellowship in Classical Philology. It was his great privilege there to work under the direction of Professors James Chidester Egbert, Charles Knapp, Nelson Glenn McCrea, George N. Olcott, Harry Thurston Peck, James S. Reid, James Rignall Wheeler, and Dr. Roscoe Guernsey. To all these scholars he desires to express his deep gratitude for their interest, advice and guidance. His thanks are due especially to Professor Knapp, who suggested to him the theme of this treatise, and by his constant and inspiring aid made possible its completion.

*Clarine  
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In 1910-1912 he was Master in Latin in the Hotchkiss School. In August, 1911, he was elected Professor of Latin in Wake Forest College, his work to begin in September, 1912.

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